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By Vanessa Grigoriadis

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10 Life-Changing Medical Breakthroughs

Stephon Marbury and the Curse of the Nets

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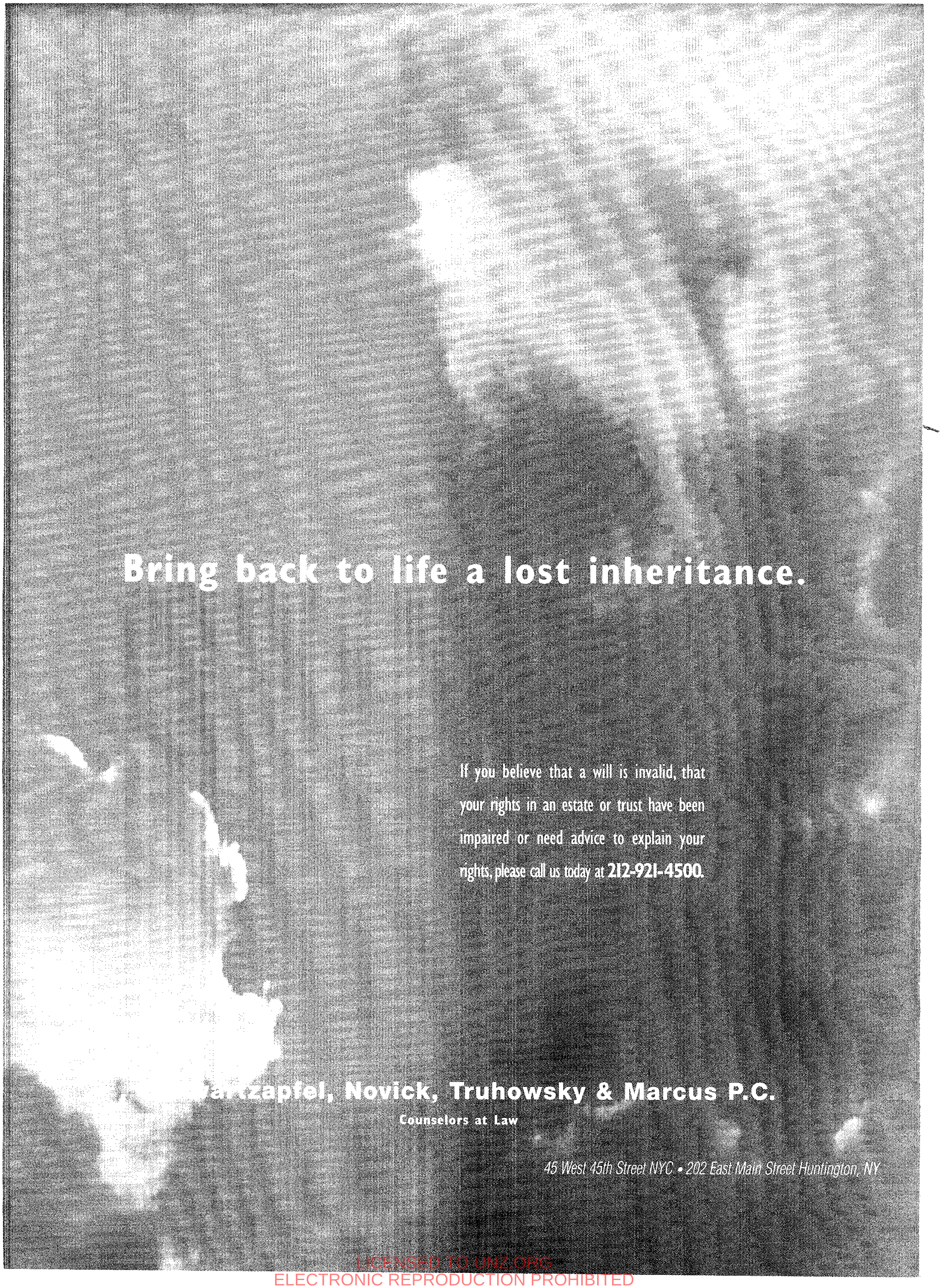

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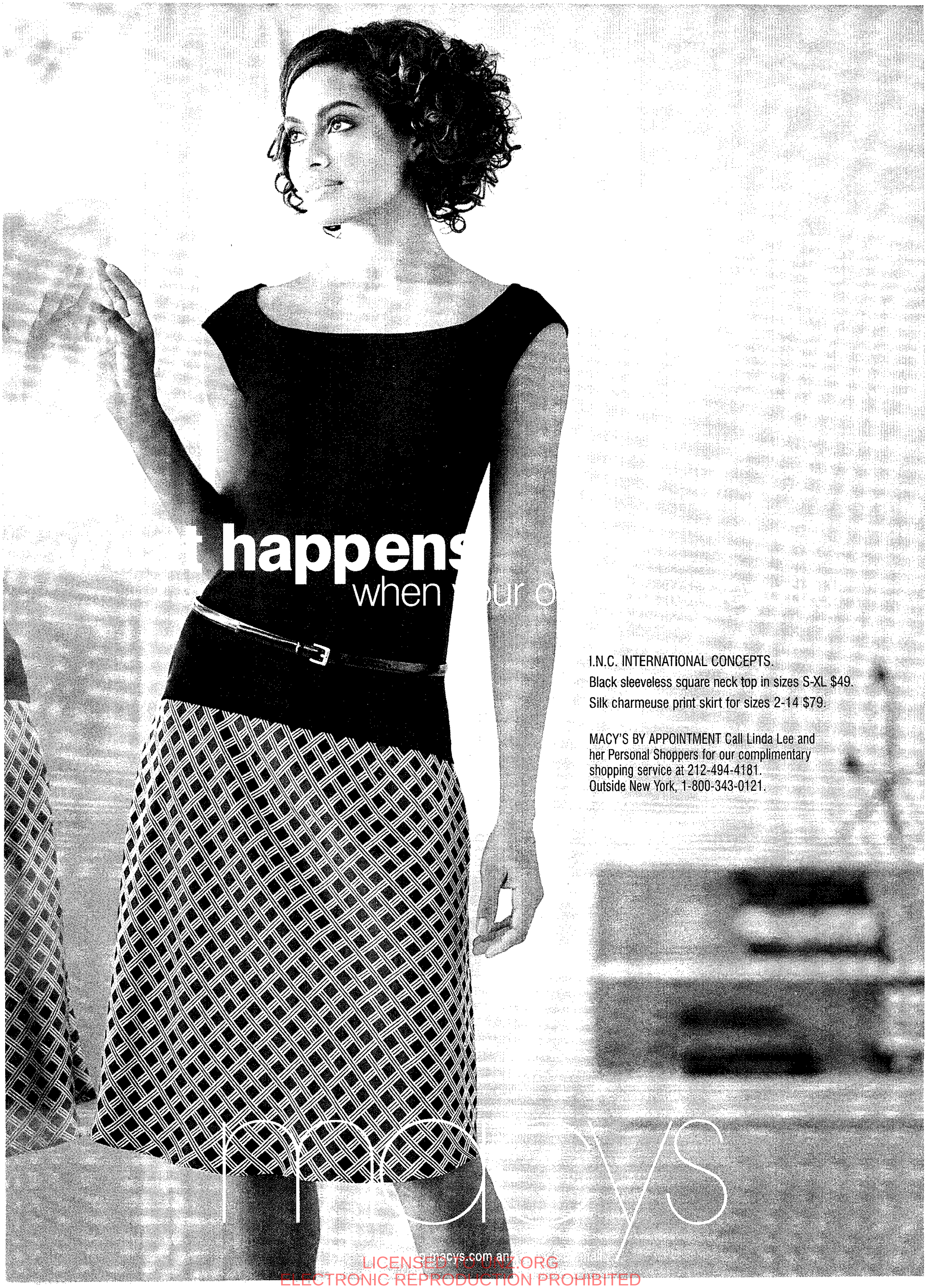
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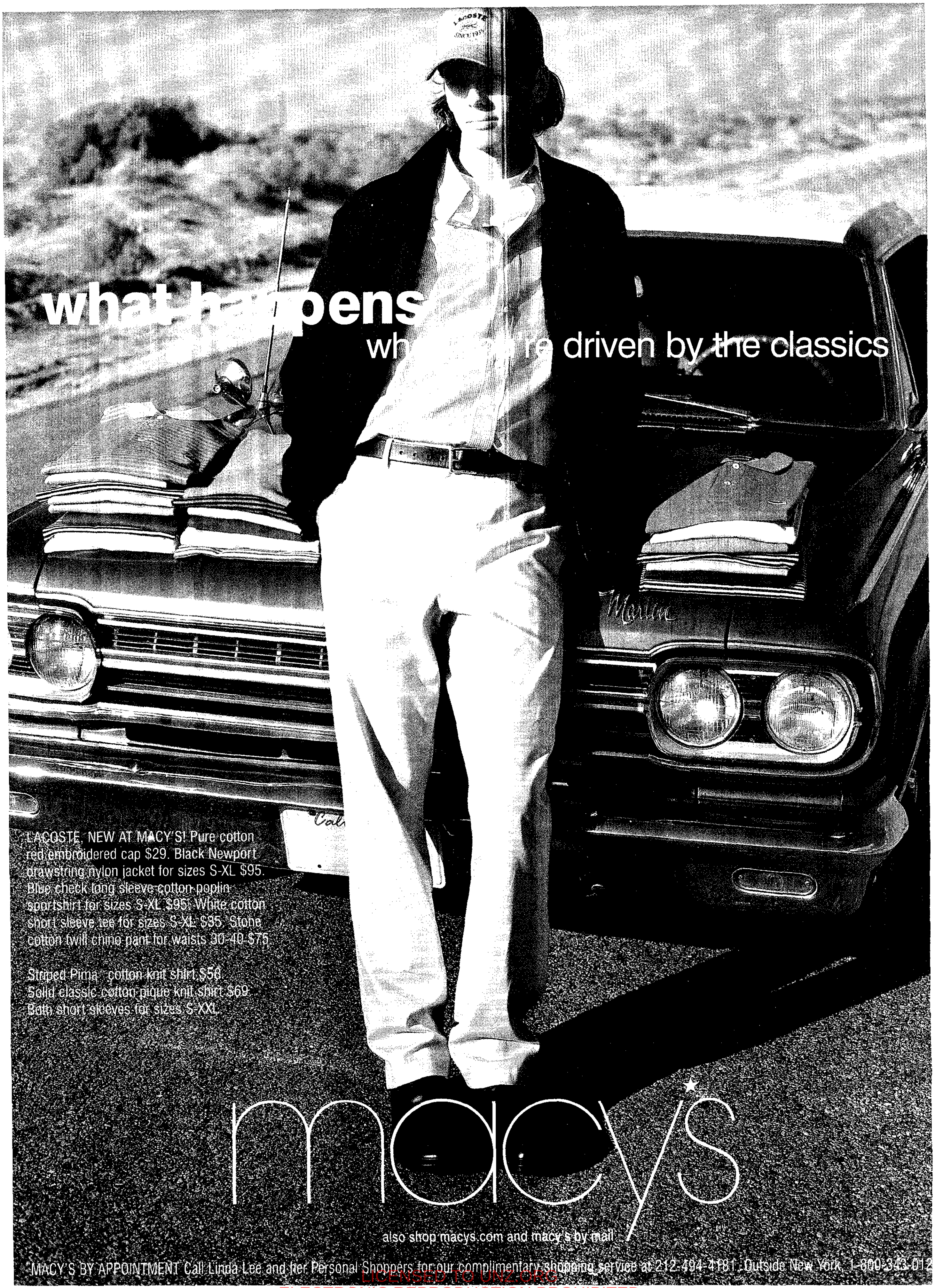
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"**I love New York.** Sometimes I feel like this whole city is giving me a big hug."

—Monica Lewinsky, page 26

26 **Starting Over** By Vanessa Grigoriadis

Monica Lewinsky came to New York to have another try at a normal life. Given the torrent of flashbulbs, and the stares and the whispers—not to speak of the Monica kneepads in novelty stores—fuggedabout normal. On the other hand, being a celebrity, or, as she says, "recognizable face," has its pleasures: countless party invites, and media moneymaking opportunities and admirers like Candace ("You're my idol") Bushnell. So, yes, she's happy. Just don't ask her—really!—about the dress.

32 **The Curse of the Nets** By Mark Jacobson

Once upon a time, back in the seventies, the Nets were a winning team. Then they traded Dr. J to the 76ers, and the curse began: injuries, drug problems, bad decisions, even death, as loss followed loss followed loss. It may take a superhero to break the curse. Could Coney Island prodigy Stephon Marbury be that man?

36 **The Finest Whine** By Logan Hill

Writer-director Kenneth Lonergan says that success and acclaim have mostly meant more work—and more people meddling with his work. So now, with an Oscar nomination for *You Can Count On Me* and a promising new Off Broadway play, he's going to have even more to complain about.

38 **Miracle Workers** By Rob Turner

Medicine is undergoing an unprecedented growth spurt, with much of it happening here in New York. Here are ten of the most promising homegrown breakthroughs.

COVER: PHOTOGRAPH BY NIGEL PARRY

CPI. Hair by Lorant D/Preve Arts; makeup by Marie-Josee Lafontaine/Bantry; prop styling by Alison Seed/Sydney Reps; styling by Jennifer Crawford/Sydney Reps; clothing by Emmanuel Ungaro.

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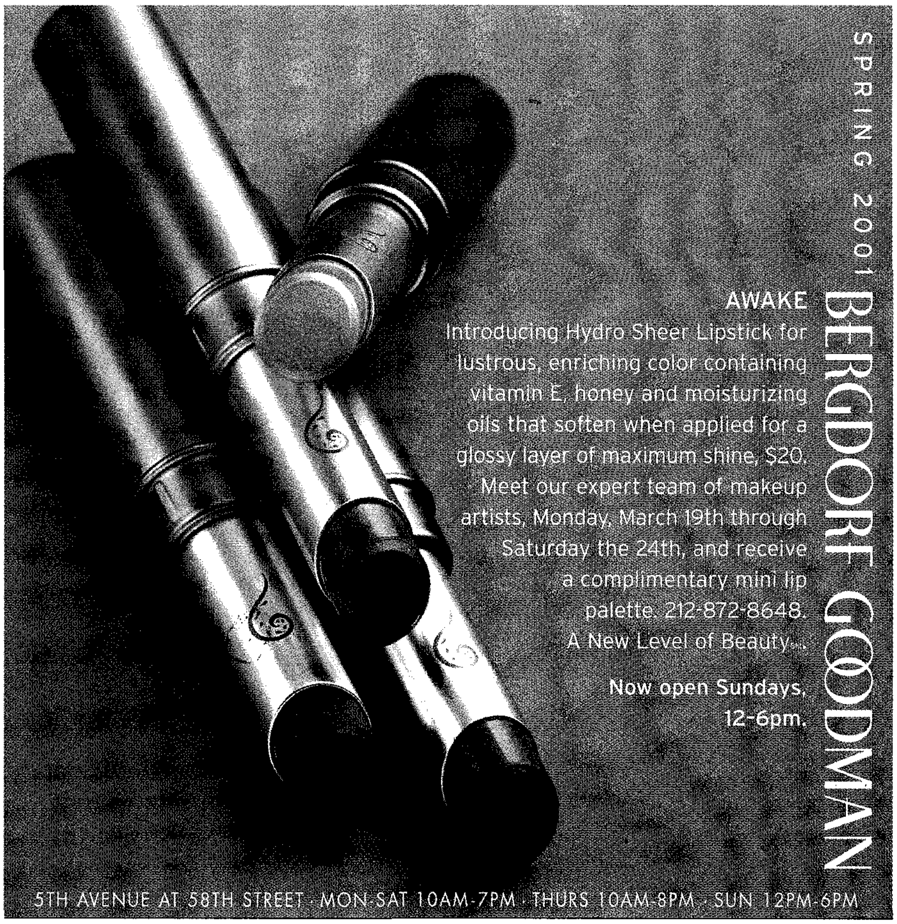
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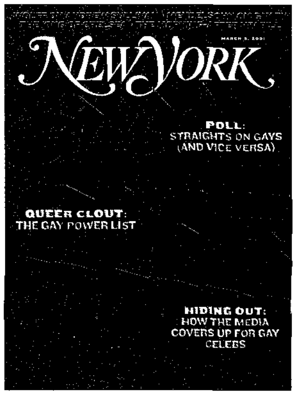
Letters

> "That the press turns a blind eye to the personal lives of gays and lesbians is shoddy journalism at best."
>
> **—Tom Peregrin**

As Gay as It Gets

Thanks for your "Gay Life Now" issue [March 5]. New York has always had a special place in my heart because it's where I came out more than 30 years ago. Even then, all my straight friends and co-workers said, "So what?!"—a revelation and ego boost after 29 years spent deeply closeted in Texas.
Claude M. Gruener, AUSTIN, TEX.

I was taken aback at first when I opened my mailbox and saw your March 5 cover. I live in a small redneck town and try not to upset the conservative apple cart. My only disappointment about this issue is that when I finish reading it, I will have to look long and hard for anything to read that's as interesting and positive as "Gay Life Now." Thank you for giving me something that for the first time in my life has made me proud to be gay.
Joseph Senatore, BUTLER, PA.


NEW YORK
POLL: STRAIGHTS ON GAYS (AND VICE VERSA)
QUEER CLOUT: THE GAY POWER LIST
HIDING OUT: HOW THE MEDIA COVERS UP FOR GAY CELEBS

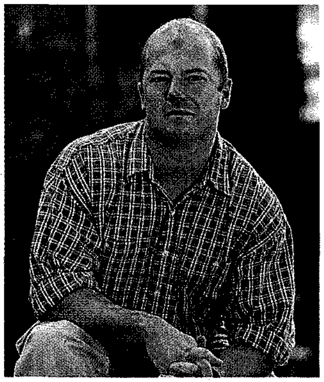
All six stories in your breezy, media-and-celebrity-obsessed gay package were written by men (seven, if you count Michael Wolff's piece on Andrew Sullivan); aside from "Bedtime Story" [by Glenn Gordon], about the "morning after" pill, HIV/AIDS received short shrift; the shocking finding that only 58 percent of gays and lesbians feel comfortable coming out at work rang no alarms; and the rise of gay-bashing is nowhere reported. To cap it off, your power roster gave more space to caterer Sean Driscoll than to pioneer politicos Tom Duane and Deborah Glick. It's enough to make me run for the closet.
Robert Atkins, MANHATTAN

Straight Talk

Maer Roshan's article "Inside Out" [March 5] was insightful, on-target, and ultimately disheartening given the attitudes of the supposedly "out" gay personalities who refused to pose for the cover. That the press turns a blind eye to the personal lives of gays and lesbians while serving up heaping portions of dirt on their straight peers is shoddy journalism at best. Thanks for generating some much-needed dialogue.
Tony Peregrin, CHICAGO, ILL.

Did Maer Roshan read his own story? He had no problem discussing celebrities who have been known to be gay for years, yet left out the name of the "television personality" he saw "kissing his shirtless boyfriend in the middle of the Roxy." In this case, it's Mr. Roshan who's guarding the door.
N. Solano, ST. AUGUSTINE, FLA.

Boy George


Crying Wolff: Andrew Sullivan.

May I just counter the impression given by Michael Wolff that I go around comparing myself to George Orwell at the drop of a hat ["This Media Life: Sullivan's Travels," March 5]? At the beginning of our interview, Michael asked me whom I compare myself to in the kind of work I do. I replied that I didn't really compare myself to anyone out there right now. I just do what I do. Then he asked who in the past was a role model for me, an inspiration, a lodestar. I said that I revered, among others, Orwell, Camus, and Mill—for their ability to think about issues as public writers and thinkers. I quickly added that I wasn't saying I was in their league—just that they were role models for me. I think that is a far fairer description of our opening remarks than Wolff's attention-grabbing assertion that I think I'm another Orwell. The rest of the article maintained the same level of accuracy and fairness.
Andrew Sullivan, WASHINGTON, D.C.

Mall Rats

So now I can have babies, shop at Ikea, and live in suburbia ["The New Gay Moment," by Jesse Green, March 5]. If this is the new gay movement, no wonder I identified more with the angry woman lamely set up as the author's straw man to contrast his arrival into the gay bourgeoisie. This isn't a movement—it's a boring shopping trip through Middle America. Assimilation via credit-card debt is not a cause for celebration.
Kate Walter, MANHATTAN

Makeover Madness

Reading through the blurbs in "Gay Power 101" [March 5], I was struck by the double-edged profile of Arthur Levine. Was it necessary to comment on his "hair-to-toe" makeover, rather than devoting more ink to his accomplishments as an editor? Aside from his *Harry Potter* success, Levine's imprint has been behind many best-selling and critically acclaimed books for children. He should be able to enjoy the spoils of his hard work without being distilled to the sum of his physical parts.
Robb Pearlman, BROOKLYN

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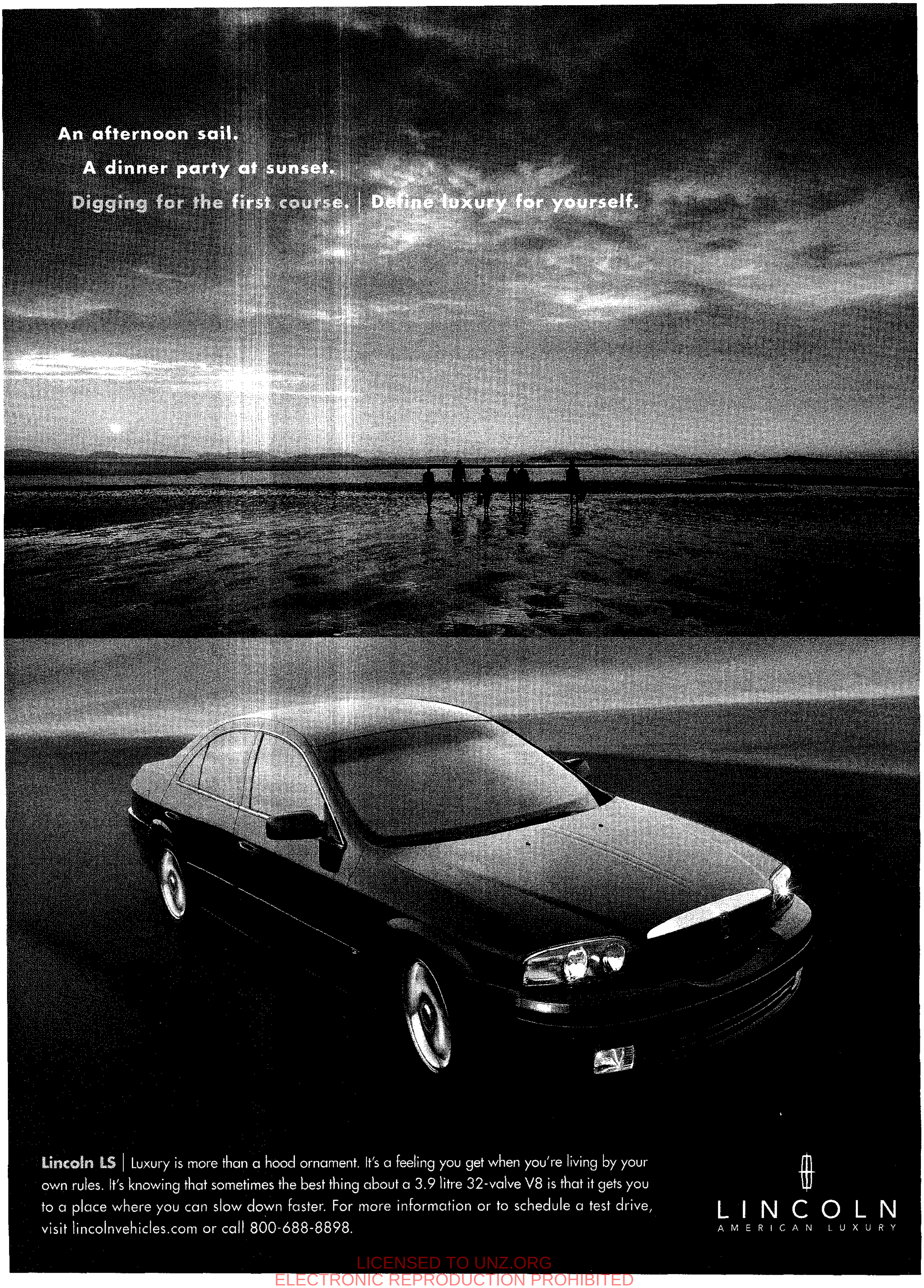

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Intelligencer

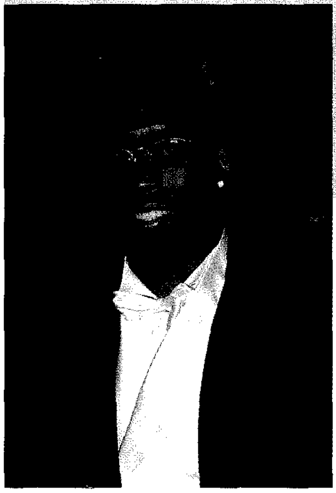
By Beth Landman Keil and Ian Spiegelman

Gramercy Park's Bouncing Race Card

National Arts Club president **O. Aldon James Jr.** has another battle on his hands—and this one's coming from the inside. Angry NAC members are circulating a letter criticizing what they call James's "seemingly obsessive behavior" and demanding that he withdraw the club's participation in its most recent lawsuit against the Gramercy Park Trust and its chairwoman, **Sharen Benenson**. Relations between the trust, which oversees the city's only private park, and the club—which has privileges to Gramercy Park—were strained by prior litigation over Benenson's chopping down of some park trees. Now the club is involved in another suit, which accuses Benenson of ejecting NAC-invited students from the exclusive oasis because of their race. The letter's signers are skeptical of James's social-justice crusade, claiming it's simply "an exercise to gain control of Gramercy Park." James responds by describing the rabble-rousers as "a very small, factional group, driven by people who have other issues with the club." He cites the fact that several protesters are former tenants of NAC-run apartments with housing gripes. Indeed, in another document, one petitioner accuses the club of denying her and her family housing at the club because—get this—she's a member of a minority group. Did we just miss something?

Puff Daddy: Easy Rider

Sean "Puffy" Combs had better hope the jury likes him more than some of the folks who work at the Supreme Court building do. According to a source at the court, lawyers and security officers alike are miffed at the accused rapper over arrangements that allow him to breeze in and out of the courthouse. While the hundreds of judges, attorneys, and clerks who work in the court hunt for rare parking spaces near 110 Centre Street regularly, the star has no such trouble. Things came to a head last Wednesday when Combs's case ran an hour and a half later than usual and an officer went through a courtroom calling out, "Who's parked in Puffy's space?" A witness explains that a car was "blocking the space where the Supreme Court officers put out horses and cones to make a convenient place for Puffy's car. Everyone was pissed. I couldn't believe it. The guy's like the king of the courthouse. Nobody gets that kind of treatment." And once Puff's chariot does arrive, officers stop traffic to ensure his speedy exit, in one case keeping a judge waiting in her vehicle. A court clerk denies that Puffy receives any special consideration. Somebody ought to tell that to the judge.



Garofalo Wonders If *Maxim* Bites

Feminist funnywoman **Janeane Garofalo** is lightening up on boys. The gruff but lovable comedian declined to pose for pictures when she showed up at a party thrown at Aspen's St. Regis Hotel by *Maxim*. When asked to smile for the cameras, Garofalo said no thanks, explaining that she wasn't sure she "supported the magazine." Editor-in-chief **Keith Blanchard**—on hand to promote his mag's "First Annual 125th *Maxim* Awards"—got wind of the situation and hurried right over to turn on the charm. When Garofalo admitted she'd never actually read *Maxim* and was basing her opinion on the flesh-baring cover girls, Blanchard went into sell mode, explaining that there was more in the pages than just fabulous babes. Touched, Garofalo promised to give the latest issue a read and then posed for a shot with *Saturday Night Live*'s **Darrell Hammond** and **Chris Kattan**. As far as the *Maxim* awards go, winners won't be announced until April 1 on maximonline.com, but an insider tells us readers gave **Eminem** the coveted Most Overrated Artist prize. Damn, Slim—you just gonna *take* that?

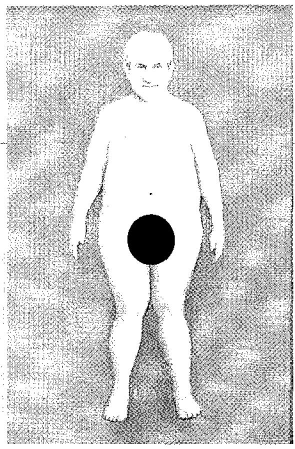
National
SUPER KIDS CLASSIC

Publisher: The Dog Ate Your Pulitzer

After getting universally rave reviews and winning the prestigious Bancroft Prize, **David Nasaw**'s biography of William Randolph Hearst looked like a shoo-in for a Pulitzer. Too bad his own publisher didn't get onboard. *The Chief* won't even be considered, because publisher Houghton Mifflin neglected to submit it to the jury that determines nominees in the biography category. **Megan Wilson**, assistant to Houghton Mifflin president **Wendy Strothman**, bravely jumped on the grenade when we called. "That was me," she said. "I submitted every book under the sun, and I don't know how I missed it." It's no solace for Nasaw, who spent six years working on the massive tome. "This is a rather large event for me," the historian understated. "I'm not getting another shot." Nasaw's agent, **Virginia Barber**, said, "They don't have any kind of backup plan? We are very, very, *very* unhappy." No wonder—along with the prestige, Pulitzers spike sales. Wilson, meanwhile, says she has been in touch with the Pulitzer people to plead her case: "I'm going to pray that there's some way we can get it in."

Photographs: top, Robin Platzer/Twin Images; bottom, Jim Cooper/Retna.

Intelligencer



Bad Memories, Small Members

Terrified artists and dealers across the country are desperately trying to remember if they've ever had a run-in with painter **Julie Harvey**—because now she's taking revenge. As reported in the *Post,* Harvey sent out postcards last week reproducing her unflattering painting of SoHo dealer **Tony Shafrazi**—naked, obese, and bearing a strikingly underdeveloped male member. But now the story seems to be getting even juicier. It turns out the portrait was triggered by Harvey's memory of a Hamptons encounter with Shafrazi in the eighties, when she says attempts were made to compromise her virtue. More than a decade later, she has joined up with a Boston collector who is funding the painting and the postcards, which contain the line "Thought we wouldn't remember?"—a reference not only to her own incident with Shafrazi but also to the dealer's legendary 1974 vandalization of a Picasso at MOMA. Shafrazi was traveling and did not respond to repeated calls, but Harvey told us she's not worried about repercussions from the dealer, adding, "I talked to lawyers about this—it's art." She also revealed that her next portraits will be of two well-known artists. "I'm aiming at the good-ol'-boys club in the New York art world," she says. The paintings will be ready in time for the East End's summer season, where her target has a studio. Watch out, boys—this girl *might* forgive, but she definitely doesn't forget.

No Rat Meat for This Survivor

Whether or not *Survivor* contestant **Keith Famie** leaves the Australian outback victorious, he can look forward to one hell of a party when his last episode airs. Although his fellow Ogakor tribe members berated him for being unable to cook rice on a recent episode, *Food & Wine* magazine listed him among the ten "Best New Chefs" in the country in 1989, based on dishes he was serving up at Detroit's Les Auteurs. With this new bout of fame, *Food & Wine*'s decided to honor its old friend by throwing him a big NYC dinner catered by a few of his fellow Best New Chef alumni. Onboard for the feast are Cafe Boulud's **Daniel Boulud** and **Andrew Carmellini**; Gramercy Tavern's **Tom Colicchio**; **Tom Valenti**, formerly of Butterfield 81; and Union Pacific's **Rocco DiSpirito**. The party's locale is such an anxiously guarded secret that even the invitations won't reveal it. They're probably trying to keep **Richard Hatch** from finding out.

Emergency Call for *Vagina* Gals

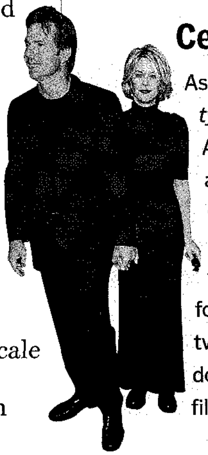
The cast of *The Vagina Monologues* gave a literally heart-stopping performance last week at the Westside Theatre. While actress **Ruthie Henshall** was delivering a monologue about rape victims in Bosnia, a loud gasp echoed through the dark. Henshall first thought an audience member had taken offense to the subject matter, but it turned out a woman was suffering a heart attack. "It was blood-curdling," says **Cynthia Garrett**, former host of NBC's *Later,* who was in just her second week with the show when the emergency occurred. "That sound of breath leaving a body—it scared the shit out of me," says Garrett. "We called for lights and stopped the show for fifteen minutes while everyone tried to help this poor woman." The EMS workers who took the cardiac victim away later called to say she was doing just fine. "It was some introduction to New York theater," Garrett laughs. "Does this happen all the time?" Not since **Kelsey Grammer**'s *Macbeth.*

Kiernan's Cable Wars

Before the zealous beavers from RCN camped out in an Upper West Side building last week, they should have done a little research about the residents. The ultra-aggressive cable, phone, and Internet company, which attempts to convert customers by setting up shop in high-rise lobbies, didn't know that Time Warner's own NY1 anchor **Pat Kiernan** lives at that particular address until numerous residents haughtily informed them. In fact, the loyal Kiernan neighbors also warned the RCN crew that the company would have a tough time signing clients in the building. Kiernan, whom we caught up with at the Zagat Survey pajama party, didn't seem terribly surprised when we informed him of his neighbors' slavish devotion. "You know, I was thinking of doing my own campaign in the building, passing out flyers for Time Warner," quipped the anchorman. We just hope he doesn't send his flunkies after *us.*

Additional reporting by Aric Chen and Paige Herman.

Celeb Tension Cut by *Vanity Fair* Sofa



As if being Hollywood's most celebrity-heavy event weren't enough, this year's *Vanity Fair* Oscar party at Mortons may host real-life dramas of *Peyton Place* proportions. A spate of high-profile breakups have split such once-happy regular-attendee couples as **Nicole Kidman** and **Tom Cruise, Anne Heche** and **Ellen DeGeneres, Meg Ryan** and **Dennis Quaid,** and **Kim Basinger** and **Alec Baldwin.** Paparazzi are frothing at the mouth to get their first post-breakup shots of the couples in the same room, but *VF* head honcho **Graydon Carter** foresees an obstacle: "Our architect **Basil Walter** has designed undulating 30-foot-long sofas for the party that are big enough to sit a separated couple and a dozen of their friends in between." None of the stars' reps would confirm whether they'll be in attendance (although Meg doesn't have to worry about bumping into Dennis, who will be out of town working on his latest film). No word either on whether **Judge Judy** will be attending—but they might just need her.

Photographs: clockwise from top, Robin Platzer/Twin Images; Fitzroy Barrett/Globe Photos (2).

WORK AT HOME MOM AT WORK

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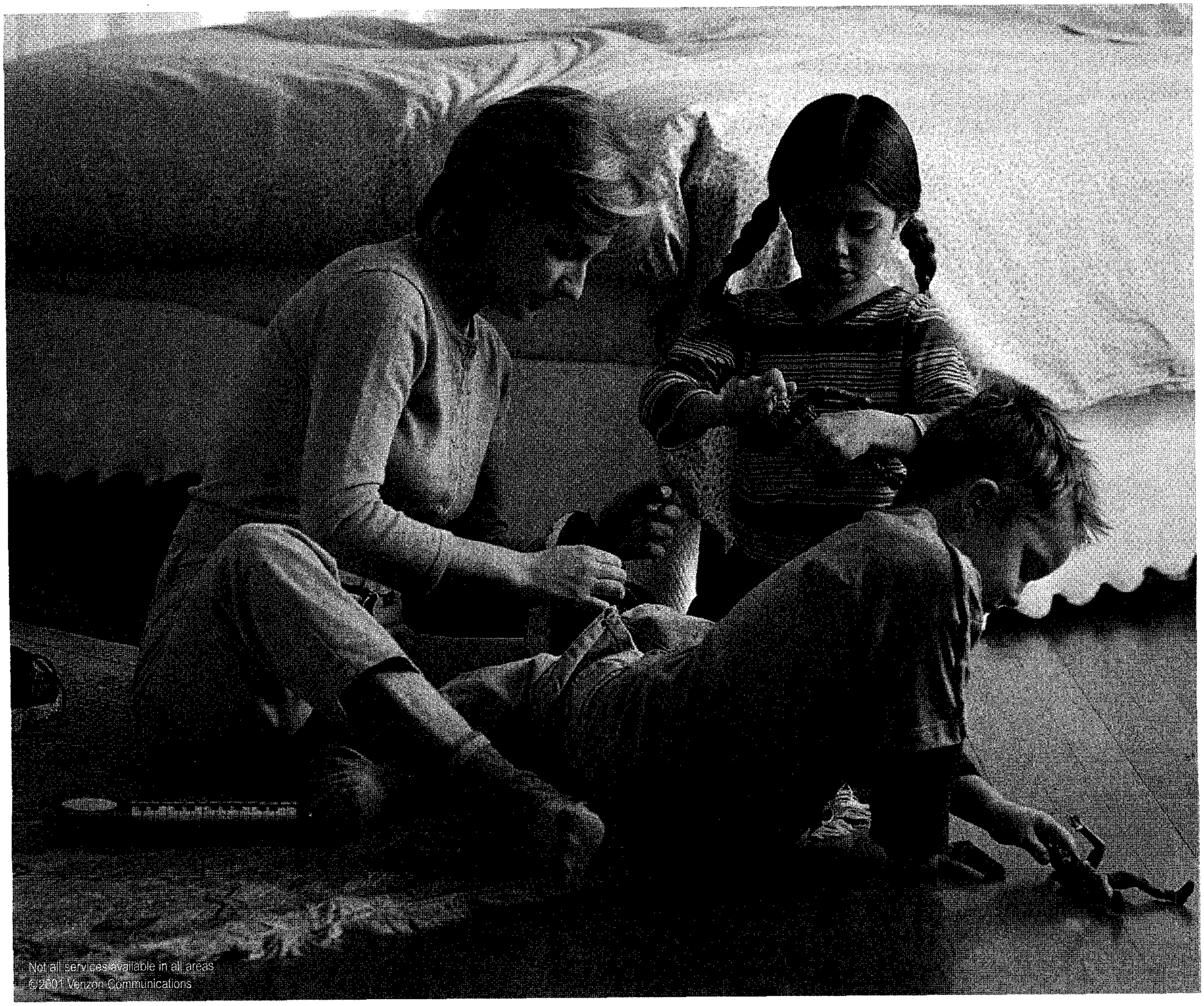

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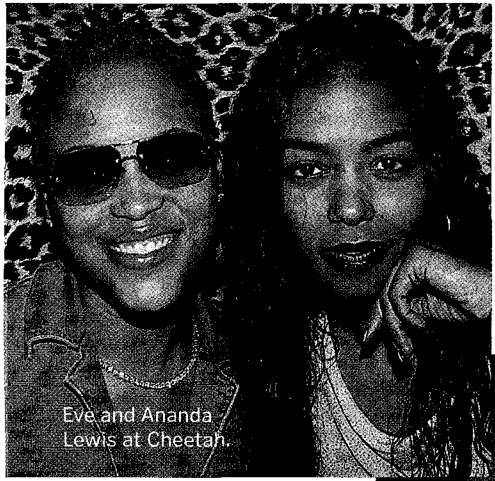
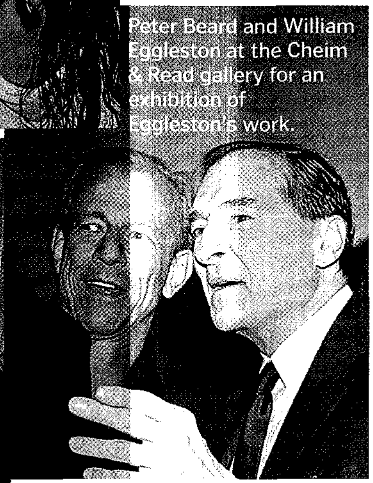
Scene

Rupert Everett and Fran Lebowitz at the Waldorf Astoria.



Eve and Ananda Lewis at Cheetah.

Magic Johnson and Joe Frazier at Alfredo of Rome for "An Evening With Champions," a party benefiting the National Asthma Center.



Peter Beard and William Eggleston at the Cheim & Read gallery for an exhibition of Eggleston's work.

Susan Sarandon, Lauren Bacall, and Kate McEnroe at the Waldorf Astoria for a party hosted by the American Museum of the Moving Image.

Vartan Gregorian and Marie-Josee Kravis at MOMA for a party honoring Michael Bloomberg, this year's recipient of the David Rockefeller Award.

Keith Stroup, Ron Mann, Tommy Chong, and D. A. Pennebaker at the Anthology Film Archives for the Stonys, the annual film awards of *High Times*.

Veronica Webb, Zofia Borucka, Sky Nellar, Kara Young, and Anh Duong at Lotus celebrating Jeffrey Jah's and Borucka's birthdays.

Maury Povich, Patti Matson, and Connie Chung at a party in Matson's honor at the home of Christy Ferer and Neil Levin.

Jet Set

With its humidors, single-malt whiskeys, and candlelit tables, Cheetah's month-old Thursday-night "Aerodynamic" party has all the flash of hip-hop's bull-market era without the thuggish poses. Or, interestingly enough, the hip-hop. On a recent night, Wall Streeters mingled with female-rapper-of-the-moment **Eve**, Bad Boy records soul man **Carl Thomas**, gangsta-rap icon **Ice-T**, and Fubu impresario **Damon John** to the sounds of vintage soul music spun by **D.J. Jolene**. The party's upscale, cross-cultural vibe—which owed more to *Savoy* than to *The Source*—was captured best when former Mötley Crüe drummer **Tommy Lee** and **Kylie Bax** arrived arm-in-arm around 2 A.M., plunked themselves down at a corner table with **Ananda Lewis**, and nodded their heads to R&B classics played by a house band led by **Cheryl "Pepsi" Riley**. "Now, that's real live *music*!" exulted band leader **Ron Grant** as Riley hit a particularly high note. "And it's why musicians and rappers are so excited to be here. You're gonna see anyone throw on a tape and sing to it." ETHAN BROWN

Mystic Pizzazz

"I call her J. Ro," **George Clooney** told the packed ballroom, his voice dripping with charm, as he joined in the American Museum of the Moving Image's salute to **Julia Roberts** at the Waldorf-Astoria on March 4. Also toasting the star were **Steven Soderbergh**, **Susan Sarandon**, **Tim Robbins**, and **Rupert Everett**, to name a few. **David Letterman** even sent in a video tribute, which included archival footage of a monkey washing a cat. "It's so embarrassing," Roberts said, taking the mike after watching clips of herself in various states of grooming from *Mystic Pizza* to *The Mexican*, "to see your history in your eyebrows." AMY LAROCCA

Photographs by
Patrick McMullan

OUR MEMBERS KNOW WHY THEY BELONG.

ANN REINKING
Performer, Choreographer, Director

MOST MEANINGFUL ACHIEVEMENT
My eight year old son
Doing *Chicago* and *Fosse*

FAVORITE CHARITY
Advisory Board for School of American Ballet

WHAT MAKES YOU MAD
Intolerance

NEXT GOAL
Choreographing *Pal Joey* and preparing
Fosse for Broadway

FAVORITE WORKOUT
Treadmill, weight training with my
personal trainer, stretching and *massage*.

RICHARD LAGRAVENESE
Screenwriter, Director

MOST MEANINGFUL ACHIEVEMENT
My seven year old daughter, Lily
"Living Out Loud"
Surviving

FAVORITE CHARITIES
Can Cure Autism Now
Save the Children

WHAT WOULD YOU LIKE TO CHANGE
Ignorance

NEXT GOAL
To write a Broadway play

FAVORITE WORKOUT
Jacuzzi, treadmill, Jacuzzi

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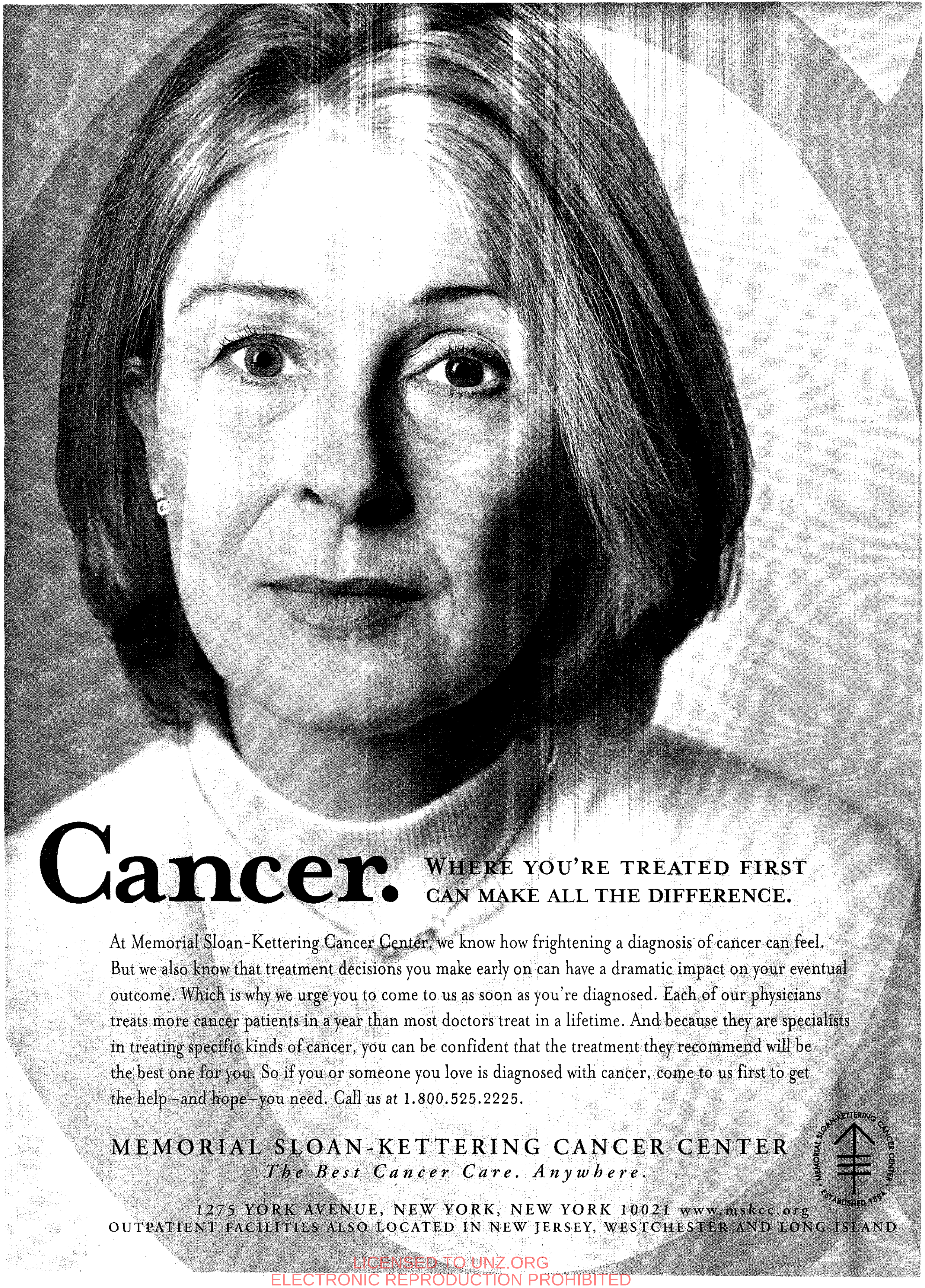

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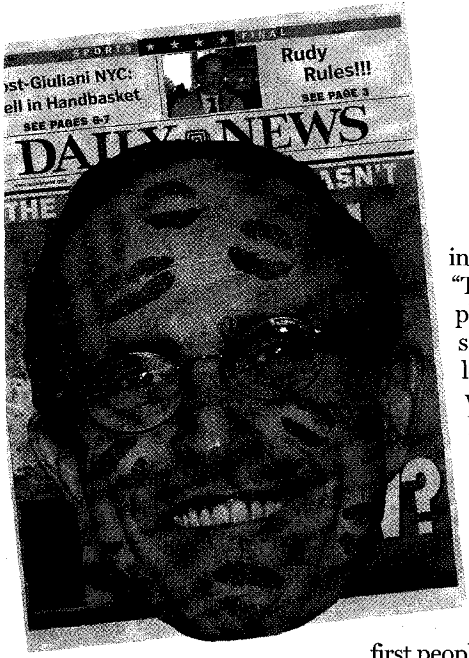
GOTHAM

Edited by Andrew Lee and Carl Swanson

Big Apple Polisher



Former Giuliani senior adviser Richard Schwartz has always been the mayor's biggest fan. Will he keep on cheering at the *Daily News*? By Andrew Kirtzman

Like Bill Clinton, Rudy Giuliani has been looking for a way to cement his legacy. But with the appointment of former senior adviser Richard Schwartz as *Daily News* editorial-page editor, he may even have the beginning of an administration in exile. According to many in the Giuliani administration, Schwartz was a major fan of the mayor's—though some of his former colleagues wouldn't put it so nicely.

"In the world of ass kissers, Richard wins the Academy Award, the Tony, the Nobel Prize, the Pulitzer," recalled former deputy mayor Fran Reiter (who in 1996 beat him out for a deputy mayor's job), in a 1999 interview. "They were all sycophants around Rudy," says a top city-union leader, "but Schwartz was the worst. It was like, Yes, Mister Mayor. Of course, Mister Mayor."

The wonkish architect of Giuliani's welfare reforms, Schwartz was among the first people on the mayor's payroll in the '93 race. Only when the campaign bureaucracy swelled did he get pushed down in the pecking order, and he spent considerable energy trying to move up again in the years that followed. Reiter and two other senior aides recall watching in amusement as Schwartz switched his position to agree with the mayor's in the course of a single 8 A.M. staff meeting. "If you had him on your side before a meeting and Rudy disagreed, you'd lose him," recalls one of the aides.

Now Schwartz will get to pronounce judgment on his own initiatives, his old boss, and Giuliani adversaries running for mayor. As always, though, the final say belongs to the Giuliani-friendly real-estate developer and *News* publisher Mort Zuckerman, who doesn't seem worried about a potential conflict of interest. Under Zuckerman, the *News* has become a virtual stomping ground for Giuliani alumni: Schwarz will share editorial writing duties with, among others, Michael Aronson, who worked under him on the '93 campaign; executive editor Michael Goodwin is married to Hunter College president and former Giuliani appointee Jennifer Raab.

Still, there are those who think Schwarz won't stick up for Rudy when push comes to shove. "Richard's the kind of guy who understands where his bread is buttered," says a former Giuliani aide, "and now it's being buttered by Mort Zuckerman. He'll try his hardest to convince everyone he's an objective journalist, and if that means stepping over the guy who made him, Richard won't think twice."

Zuckerman and Schwartz referred all questions to *News* spokesman Ken Frydman, who said, "We know Richard will be even-handed and open-minded." Of course, Frydman was Giuliani's '93 campaign press secretary.

G SPOTS

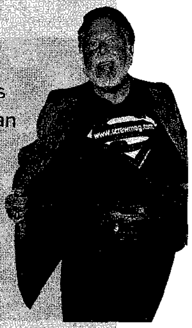
THIS WEEK IN NYC

NYC's anti-smoking campaign: The city is spending $3 million on ads that feature the phrase "Quit yet?" Spokespeople deny the line is directed at Dick Cheney's heart.

Rudy's leg hair: The mayor dons Rockettes duds for a comedy sketch but won't reveal whether he shaved his legs. It wasn't a shave—it was a comb-over.

Goldman Sachs says no: The firm scraps plan for an $850 million plaza. It was going to build the complex out of the billions of pounds of paper that used to be tech stocks.

Michael Bloomberg's mayoral move: He steps down from the board of his company, denies that the move is motivated by politics, then says, "If I ran, I would win." It's the kind of modest charm that makes us nostalgic for Donald Trump.



Al Goldstein's impotence: *Screw*'s publisher says he can no longer have sex and will concentrate on dating older women. Lock up your grandmothers.

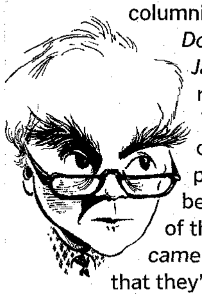
Brooklyn Commons: Plans for the $65 million complex at Gowanus Canal fall apart. We were really looking forward to seeing the mascot: a mafioso in cement overshoes.

GUY NICOLUCCI

Photographs: Giuliani: Jason Szenes/Corbis Sygma; Zuckerman: AP/Wide World Photos; Ashtray: Koopman/The Stock Market; Goldstein: Lisa Rose/Globe Photos; Illustration by Scott Menchin.

THE BIG QUESTION

How would you improve the St. Patrick's Day parade?



Jimmy Breslin, *Newsday* columnist and author of *I Don't Want to Go to Jail:* "Take the religion out of it. The heart and soul of the parade is old people walking behind the banner of the county they came from. I don't like that they've turned it into an ad for Catholic schools."

Lady Bunny, drag queen and Wigstock organizer: "Ban the Irish."

Rory Farrelly, bartender, Rocky Sullivan's: "Have a Guinness beer tap every hundred yards along the route for people marching in the parade. Free, of course."

Eileen Martin, principal dancer, *Riverdance on Broadway:* "Hold it someplace warmer, like Miami. Everybody can throw green chads."

Frank McCourt, author, *Angela's Ashes* and *'Tis:* "The grand marshal should stop at St. Thomas Episcopal, which is Protestant, and Temple Emanu-El, which is Jewish, as a mark of respect to their brothers in other religions. And both places should be given some kind of musical salute. It would reach a hand out to the children of Northern Ireland." JADA YUAN

Stupid Questions

Miss Carpetbagger

Meet Miss Manhattan: Despite a recent car accident, Queens resident Laura Lawless snags the crown.

Last week, Laura Lawless, a 22-year-old Harvard grad from Queens, was crowned Miss Manhattan 2001. The competition, which feeds the Miss New York and, later, the Miss America pageants, requires that contestants live in the area for at least six months (which, incidentally, is six months longer than Hillary Clinton needed to reside in the state before being elected a senator). So, of course, many of the baton twirlers, ballerinas, and budding novelists who vie for our rhinestone tiara come from L.A., Oregon, Hawaii, Tennessee—just about everywhere but Manhattan island. In fact, none of this year's seventeen entrants was raised in Manhattan; neither was any winner in the last fifteen competitions. We decided to administer a quiz to the 2001 contenders—some of whom attend rather elite universities—to find out just how much they knew about the borough they hoped to represent:

Q: Who's buried in Grant's Tomb?
A: Leah Yoon, 23, L.A.: "God, you're making me think. I'm just supposed to be beautiful."
Tyra Schwartz, 19, Staten Island: "Is Grant a hint?"

Q: Where was John Lennon shot?
A: Katherine Byers, 18, Oregon: "Strawberry Fields."
Heather Erickson, 23, Orange County, California: "Central Park. Wait—no, Gramercy Park."
Schwartz: "I don't know. I'm not a Beatles fan."

Q: Pronounce "H-O-U-S-T-O-N Street."
A: Kim Strother, 19, New Jersey: "*Hew*-ston."
Yoon: "*How*-ston—I shop in SoHo *way* too much."

Q: What is Manhattan's most famous seventies disco?
A: Katie Horn, 19, Oneida County: "Polly Esther's."
Schwartz: "Saturday Night Fever."
Corina Cristea, 23, Romania: "Studio 59."

Q: What is DUMBO?
A: Christine Noelle Dunphy, 21, Long Island: "An elephant."
Yoon: "A hot-dog stand."

Q: Where does Mayor Giuliani live?
A: Stefany Briante, 23, New Jersey: "The Bronx."

Q: What do people do in Sheep's Meadow?
A: Kimberly Korn, 19, Pennsylvania: "I guess they raise sheep." JENNIFER WOLFF

Fast Talk:

TV-Cop Adviser Mike Charles

This Wednesday, The Job, *Denis Leary's sitcom about Upper East Side detectives, debuts on ABC. Leary brought in eighteen-year NYPD vet Mike Charles, who says his assignment is "to make it real."*

Q: So what do the other cop shows get wrong? A: No one today—I shouldn't say no one, but most officers aren't gonna risk going to jail, or their pension, to beat a perp to confession. Those days are over. **Q: You worked the Upper East Side too. What's that like?** A: You're exposed to all these billionaires, people you'd never see otherwise. You end up working some case where you're invited to the White House, or flown to Italy, then you gotta go home to some fat wife in sweatpants whining, "Honey, the dishwasher's broke." Fucks your head up. **Q: So how do you cope?** A: With black humor—like the stuff that goes on between cops and doctors. This one time, we had a stabbed transvestite. We taped his penis back and told this young doc from Indiana that it was a woman. The second he cut the clothes, the penis snapped up. Scared the shit out of him. DAVID AMSDEN

Photographs: top, Michael Sofronski; bottom, courtesy Mike Charles. Illustrations by Michael Witte.

Big Deals

Midtown

150 West 56th Street
2-bed, 2½-bath, 1,600-square-foot condo. Ask: $1.7 million. Sell: $1.6 million. Charges and taxes: $1,041. Time on market: three months.

The buyers of this fifty-first-floor pad will enjoy wraparound views from their new oval-shaped living room—during their occasional visits from Greece. "What do they do?" asks the seller's broker, Douglas Elliman's Marie Bianco: "They're rich!" But they won't immediately be sharing an elevator with their CitySpire neighbors—including Halle Berry and Deepak Chopra—since the seller, a young lawyer from Hong Kong, is going to pay them rent for eight months. He must be a good negotiator. Further evidence: He doubled his money in five years. ELLEN CARPENTER

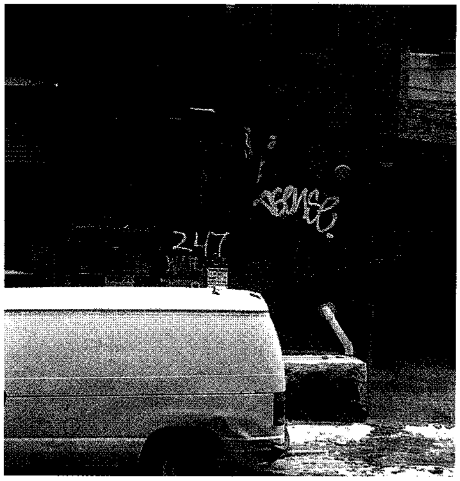
Upper East Side

530 East 76th Street
2-bed, 2-bath, 1,400-square-foot condo. Ask: $950,000. Sell: $900,000. Charges and taxes: $2,134. Time on market: eleven days.

The Promenade is the name of this building, at the far-east side of town. So it's only appropriate that the purchaser is "steps away" from the restaurant he owns, according to his broker, Linda Baron of Peter Ashe. The restaurateur was in love with water views, so Baron persuaded him to come here, where every room has a wraparound vista. (William B. May represented the seller.) As he promenades to work, he can offer a meal to neighbors Luther Vandross and—*Is that hair in my soup?*—Fabio. CHRISTOPHER BONANOS

Loft Labors Lost?

December's raid on an illegal DUMBO dwelling made Brooklyn's loft-living artists get off their Carhartt jeans and get organized. But is it too late?



Three months after city inspectors evicted 60 loft dwellers from 247 Water Street in DUMBO and the Fire Department identified 120 other Brooklyn loft buildings as fire hazards, the artists who illegally moved into derelict industrial spaces are still freaked. And they're organizing.

Late last month, State Assembly Housing Committee chair (and Brooklyn assemblyman) Vito Lopez convened a public hearing on revising the 1982 Loft Law, which retroactively made it legal to live in more than 800 Manhattan lofts but covered only 30 in Brooklyn. That law expires on March 31, when it can be renewed—or, as Lopez hopes, expanded for more of his constituents.

At the nondescript Swinging 60's Singles Center in Williamsburg, about 200 artists jockeyed for room to hear 48 speakers air their grievances before Lopez. Eve Sussman, a 39-year-old video artist and co-founder of the Brooklyn LiveWork Coalition, testified to the "maverick ingenuity" required to rehabilitate factory zones: "This is urban renewal without state aid!" Another artist described how her under-maintained building was overtaken by toxic mold. "This is not the first time artists and other entrepreneurial people have revitalized derelict neighborhoods," declared Ellen Harvey, "and it won't be the last!"

It hasn't been easy to organize hip, archly apolitical Williamsburgers. Sussman later complained that "Brooklyn artists are the least politically savvy—even naïve." You can't say that about Lopez. On February 27, he introduced two bills to protect Brooklyn loft tenants, and on March 13, a convoy of loft people will head to Albany for "Lobby Day." Whether that's going to have any impact on an assemblyman from the Finger Lakes is hard to say.

In the meantime, gentrification stalks Brooklyn. "I have moved so many times in my life as an artist, I hoped this was my last," said ceramist Lynn Evans, the sole remaining tenant of her DUMBO loft building. "But I don't see that happening." HUNTER KENNEDY

On the Move

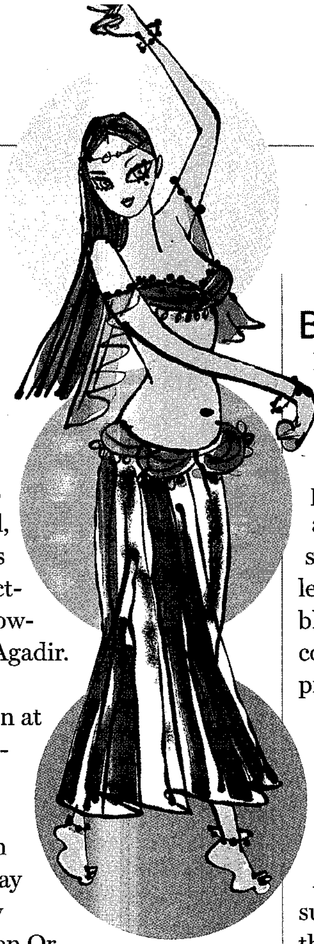
History of the House: Part 1

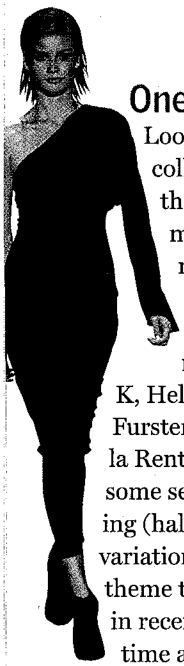
Mel Brooks is recycling lots of old material these days. Not only is he bringing a revamped production of *The Producers* to Broadway, he recently dropped $3 million on a fifties "teardown oceanfront dump" on Flying Point Road in Watermill (the seller was listed as "Mina Seeman," which sounds like a Brooks punch line). The "Hi-Ranch"-style four-bedroom is a far stretch from an ersatz-Stanford White Hamptons manse, but there's 100 feet of ocean frontage. "It's much easier to buy an older house that needs work rather than a vacant lot, because old setback rules are much less onerous," one broker observes. Brokers say Brooks has been after an oceanfront place for a while, having had to settle for a view of Shinnecock Bay from his renovated New England cottage on Meadow Lane in Southampton. He sold that last November for $1.55 million. MORGAN GOLDBERG

Photographs: top, Sean Hemmerle; bottom, Rose Hartman/Globe Photos.

Style

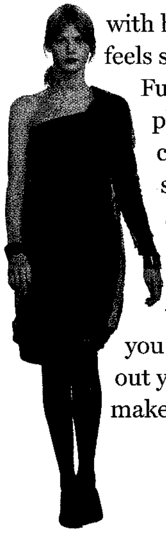
AMY LAROCCA

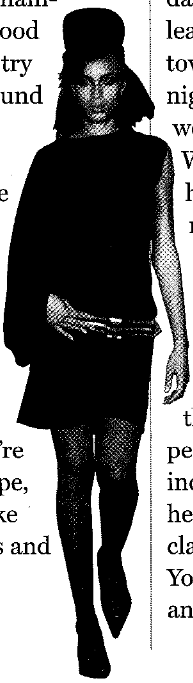




One-Armed Bandits

Looking through the fall 2001 collections, one might think that a mad sleeve thief had made his way through the racks with a pair of shears. One-armed tops (overwhelmingly in black) hit runways as diverse as Daryl K, Helmut Lang, Diane Von Furstenberg, BCBG, and Oscar de la Renta. It's a clever way to show some sexy skin while remaining (half) warm, and a good variation on the asymmetry theme that has been around in recent seasons. "Anytime a woman plays with her shoulders she feels sexy," Von Furstenberg explained. So check the stores—the one-armed blouse will be here soon. But if you're the impatient type, you could always take out your own scissors and make one yourself.





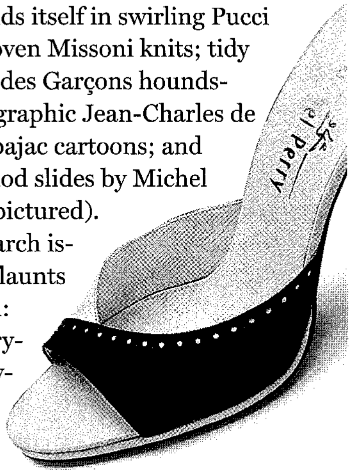
Belly Up

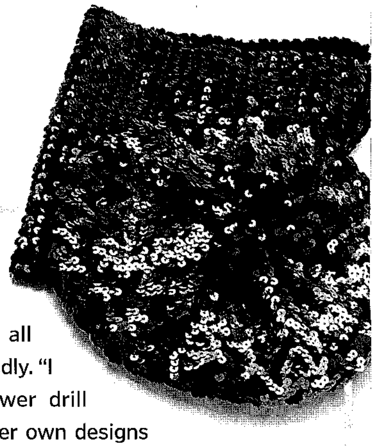
Because there are just so many crunches a girl can stand, belly dancing is suddenly attracting quite a following outside of Agadir. There's a belly-dancing show in at least one downtown spot any night of the week: Layla on West Broadway has one every night, Kush on Orchard Street has one Tuesday, Cafe Mogador on St. Marks Place has Wednesday covered, and at Sago on Clinton Street, the Thursday-night show has gotten such a crowd, they're adding Fridays. The trend is pervasive: Christina Aguilera has incorporated belly-dancing moves into her latest video, and Crunch offers classes in the art of stomach swiveling. You could try one, or just sit around and contemplate your navel.

BETH LANDMAN KEIL

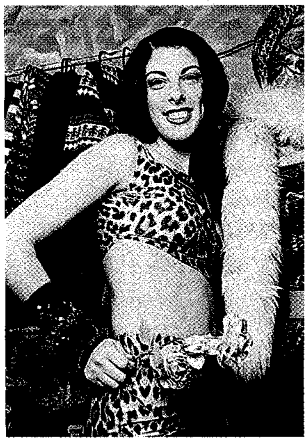
Bee Stylish

Dressing in all black is over; it's an outsider's idea of what New York people wear. The really fashion-conscious are giving the somber staple a bit of levity this season by adding a bright dose of taxicab yellow. The stitching on Marc Jacobs's black leather purses? Yellow. The handle on a black Prada shoulder bag? Yellow. The combo finds itself in swirling Pucci prints; woven Missoni knits; tidy Comme des Garçons houndstooth; graphic Jean-Charles de Castelbajac cartoons; and sexy, mod slides by Michel Perry (pictured). *Elle*'s March issue even flaunts the match: The canary-yellow cover is toned down by Rebecca Romijn-Stamos's black top. Be careful, however, about stripes, for all the obvious, bumblebee reasons.





Smart Set



Esther Nash

While most girls her age are busying themselves with their first legal drinks, Esther Nash, a student at FIT, is busying herself with the opening of her third boutique—a tiny, bright, delirious place called Baby Dolly Sugar Daddy in Chelsea (191 Seventh Avenue, near 20th Street; 646-336-1822). "I don't like to waste time," she says. When Nash was 18, she took the cash she'd earned modeling her long, dark hair for Japanese shampoo ads and opened a shop in Park Slope, where she grew up. A year later, she opened another next door (501 and 502 2nd Street, Brooklyn; 718-965-8674). "I did it all myself," she says proudly. "I always have my power drill nearby." Nash sells her own designs (clubwear, jewelry, swimwear) and vintage clothing with a rock-star aesthetic—tight, and heavy on the sparkle. "I design for the petite athletic millennium socialite divas and fashionistas of today and tomorrow," she says. "My motto is 'Be seen and be remembered.' " Anything else? "Sparkle and shine like the superstar that you are!" Anything else? "Oh, yeah. I give free personal-shopping advice."

Photographs: counterclockwise from bottom left, Karen Pearson; Firstview (2); Dan Lecca; Andrew McCaul. Illustration by Jeffrey Fulvimari.

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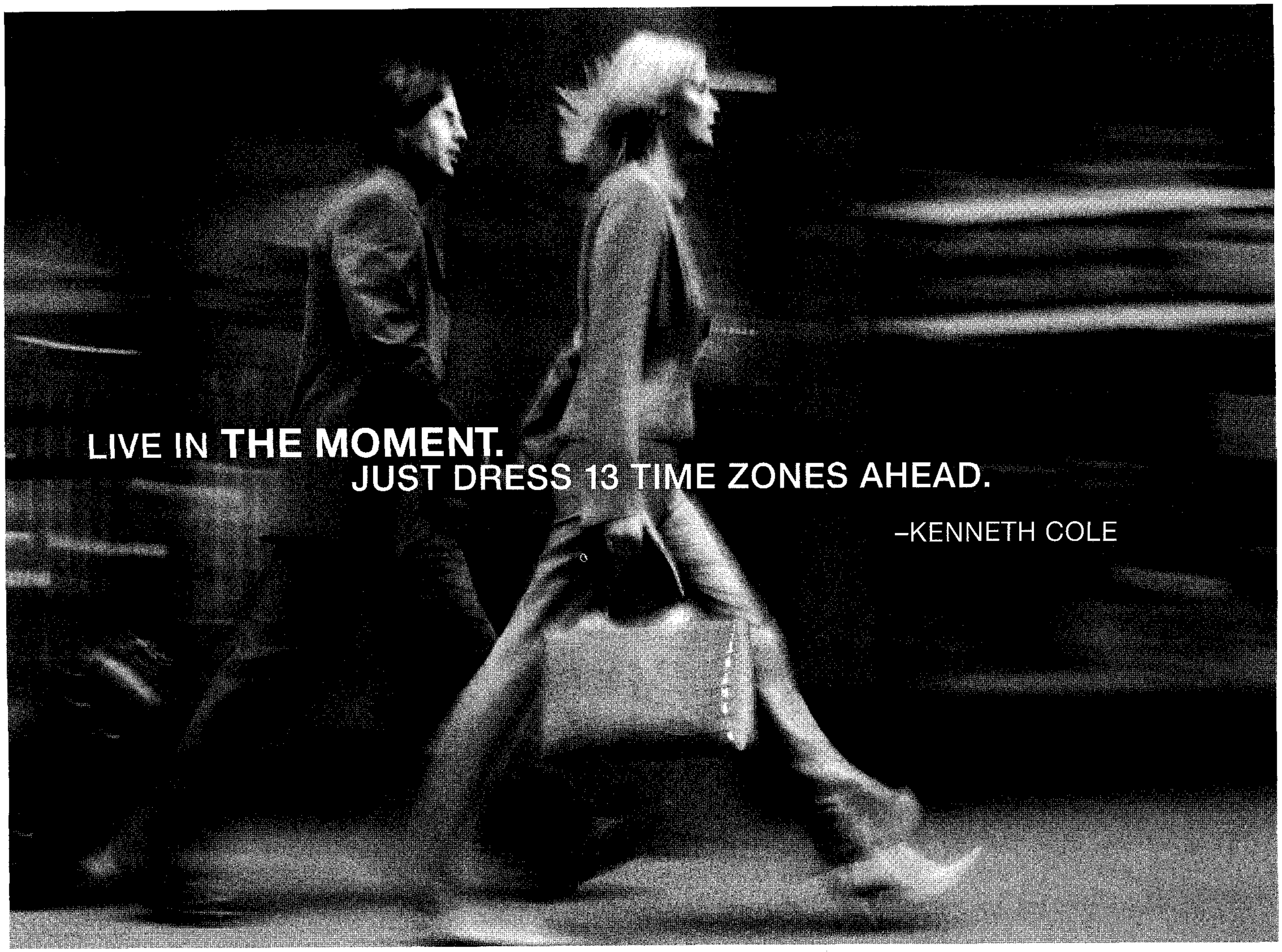
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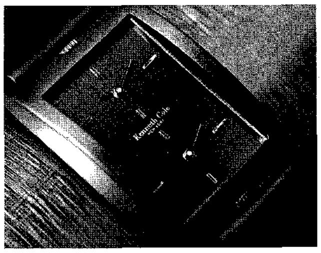

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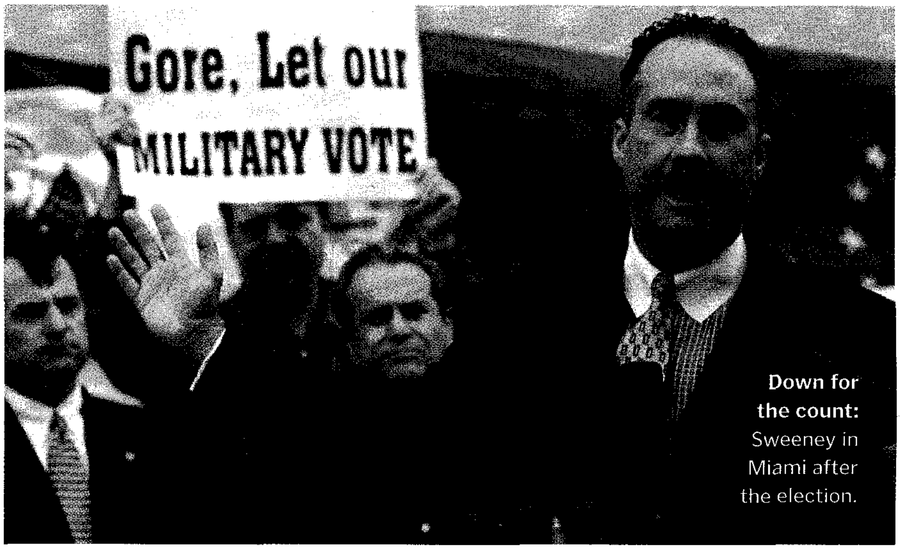
Michael Tomasky THE CITY POLITIC

Pol Versus Pole

Congressman John Sweeney led the Republican troops in Miami last November. But when he wrecked his car a few weeks ago, he stayed way out of the limelight.



Down for the count: Sweeney in Miami after the election.

JOHN SWEENEY, AN UPSTATE REPUBLICAN congressman, became a national hero to his party when he led the infamous charge on the Miami-Dade elections commissioners by ordering the pro-Bush troops to "shut it down!" Sweeney's directive inspired that hardened assemblage of GOP Capitol Hill staffers to bang on the election commission's doors, intimidate the commissioners, and halt the recount.

But more recently, "Shut it down!" has taken on another meaning in Sweeney's life, ever since the late-January night when his car rammed a utility pole on a rural upstate road. What Sweeney managed to shut down that night was power to the homes of several of his constituents and to the Willard Mountain ski resort, stranding skiers aloft on the chairlifts that relied on the juice that ran through the wires Sweeney's 2001 Jeep Laredo managed to clip.

The story goes as follows. On the night of January 23, Sweeney was driving away from Willard, where he'd passed the evening skiing. Just before 10 P.M., he lost control of his vehicle and hit the utility pole. He told police he was fidgeting with his CD player. He was not hurt. A woman who lives along the road, Donna English—who happens to be a local Republican councilwoman—came out to offer assistance. A state-police trooper arrived on the scene. Live electrical wires lay strewn across Vly Summit Road. A local volunteer-fire-department chief offered to send a crew to the site to direct traffic, a common enough procedure in rural areas. But the fire chief was told by the state police that no assistance was needed. Instead, it was left to English to direct traffic. For an hour and a half. Sweeney was not charged or ticketed, and power was restored in about eight hours' time (the ski resort managed to get the people in the chairlift down sooner).

Nothing strange about any of that, right? Maybe not. But editors at the Glens Falls *Post-Star* came to suspect otherwise. Small-town newspapers routinely call around to local police detachments and ask if anything unusual has happened lately. A *Post-Star* reporter did indeed call the state police covering the area where the crash occurred. But the reporter was never told about it. Then, seven days later, the paper learned about the accident via an anonymous e-mail from a reader. And this got the paper pondering a few questions. On February 1, it ran a benign story under the headline SWEENEY UNHURT IN CRASH. A February 2 story by reporter Don Lehman dug a little deeper, with state police explaining that Sweeney "was treated just like any other citizen." By February 3, though, the story took a more interesting turn; that day's edition bore the headline SWEENEY IN BAR BEFORE CRASH.

Witnesses came forward to insist that Sweeney had only one or two glasses of wine. On the other hand, the *Post-Star* noted, Sweeney was not given a sobriety test by the state trooper on the scene or even asked if he'd been drinking. Nor did the solon volunteer to take a test.

State-police sergeant Louis Badillo told me that nothing untoward happened here. "The routine was followed," he said. As to why the police didn't report the accident to the *Post-Star*, Badillo says, "We probably report on 2 or 3 percent of what happens. Little accidents, with minor injuries, we don't give out." Even when power lines are taken down? "We have power lines that are taken down constantly, and we don't report that," he says. Even when they're taken down by the local congressman? "In that case, we would notify our commanding officers," Badillo says. So things tend to go in that part of the state, when powerful Republicans—and generally speaking, there are no powerful Democrats there—are involved.

Sweeney—whose spokesman referred me to the state police for any comment—has accused the *Post-Star* of going on a witch-hunt. His defenders note that the paper's advertising director, Nicholas Caimano, was one of his opponents in the Republican primary he won in 1998, when he first made it to Congress. The local Republican directorate was behind

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Caimano, but Sweeney was the anointed candidate of George Pataki and Alfonse D'Amato, and that was pretty much that.

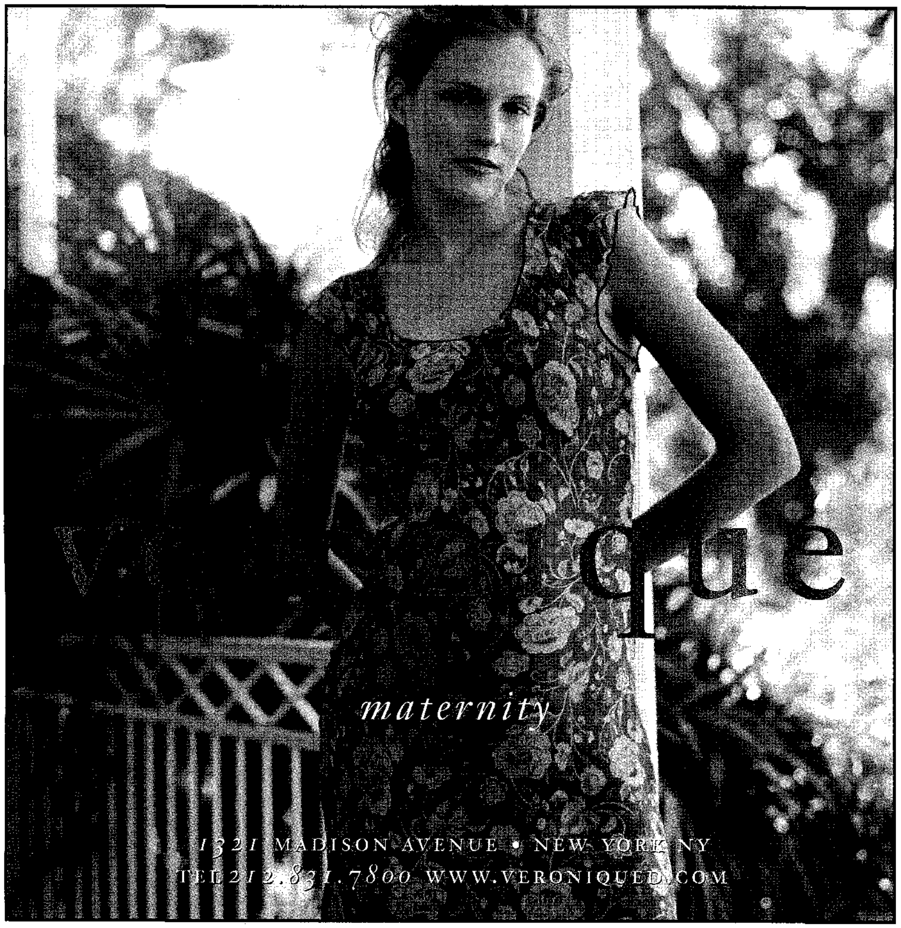
Sweeney gained his notoriety only last November, but he has long been a crucial GOP insider and a very favorite son of the state GOP. He was the state party's chief political operative in the early nineties, playing an integral role in the 1992 and 1994 victories of D'Amato and Pataki, respectively. Pataki named Sweeney his first Labor commissioner. I had dinner with him once back then. It was "Alfonse this" and "Alfonse that," all night. He was clearly a plugged-in fellow.

By 1998, GOP congressman Gerald Solomon was calling it quits. Solomon is the fellow who, when the Republicans took over the House in 1994, decided that it would be nice to hang a portrait in the Rules Committee hearing room of former chairman Howard Smith of Virginia, an outspoken segregationist who devoted his chairmanship to trying to block civil-rights bills. (Solomon backed down after protests.) Sweeney, with Pataki, D'Amato, and Solomon's help, won the seat.

In certain instances since, when the subject was purported Democratic mischief, Sweeney has hardly been shy about pressing for answers. When state Republicans tried to make an issue of Hillary Clinton's use of government aircraft during her campaign, it was Sweeney who led the charge. When the *Times* ran a story alleging that Rick Lazio may have profited from insider information on an investment, Sweeney demanded a probe into how the *Times* got the story. Then came Florida. Sweeney, who called the Miami-Dade elections commissioners "thugs," left a deeper mark than most of his Bush-courting colleagues.

So he has handsomely raised his profile—and, incidentally, been rewarded with a seat on the Appropriations Committee. But raised profiles also lead to things like local journalists being a little more aggressive than usual in trying to get to the bottom of a story that was hidden from them for a week and around which pertinent questions remain ("Is it customary," the *Post-Star*'s Will Doolittle wondered in a column, "for the state police to rely on neighbors to direct traffic at crash sites, at night and in the cold and when live wires are involved?"). "Shut it down" Sweeney may not enjoy the new scrutiny, but he has done his part in inviting it. ■

E-mail: tomasky@aol.com



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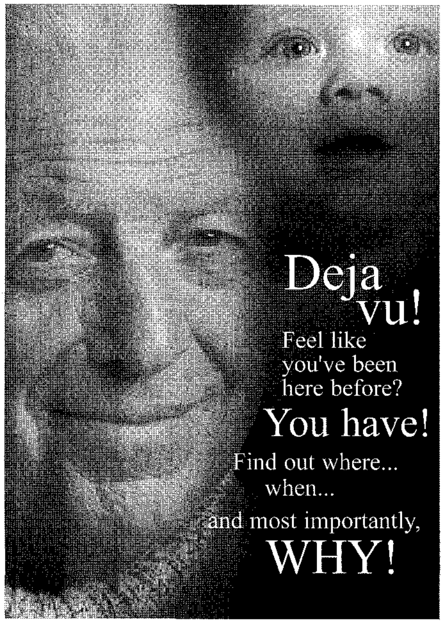

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Michael Wolff THIS MEDIA LIFE

Meet Market

Gliding across the globe from Davos to Monterey, the masters of the media-technology complex fiddle—while the New Economy burns.

EVEN IN AN UNCERTAIN ECONOMY, THIS IS still the conference season; in the space of a week I've been to three.

I'd been wondering, naturally, what the mood would be. Should I be embarrassed about going? Would there be massive no-shows and cancellations? New Economy conferences are about rapid and profound economic transformation—would I see this process running in reverse?

Conferences—not mere trade shows but carefully orchestrated gatherings of the media-technology-complex elite (or, at least, the illusion of such an elite)—have been the one undisputed business success of the New Economy. In some sense, conferences *are* the New Economy. Any conference worth its registration fee can enumerate projects begun, deals made, relationships initiated under its auspices. The technology-P.R. chieftain, Pam Alexander, built her agency, Alexander Ogilvy, on the notion that positioning clients at conferences is at least as important as getting column inches. "Relationships," she says, "are media."

Conferences have been the logical extension of, say, *Vanity Fair*, which tells you about people whom you want to know and suggests your life is lesser for not knowing them. At conferences, through the boom years, you have been able to meet them (this has proved to be a strong business model—not only will people pay for access to their professional betters, but sponsors will pay lots to reach people ambitious enough to want access to their betters). In fact, Tina Brown is holding her own conference, called "Innovators and Navigators," this week in Santa Barbara featuring many of the usual suspects—from Barry Diller to Michael Bloomberg to Arianna Huffington. Some feel this is a clear sign of a market top.

Kurt Andersen, too, whom I saw on the conference trail ("You could write a column about going to back-to-back conferences the way people write about watching television nonstop for a week," Kurt offered), is challenging the economic indicators and hosting two conferences of his own in the next few weeks (he's lowered the price on one of them, indicating that perhaps the top of the market has *already* passed).

14
monday
15
tuesday
16
wednesday

THE FIRST CONFERENCE OF THE SEASON IS Davos, in Switzerland. Davos, a.k.a. the World Economic Forum, began as a gathering of economists and bureaucrats and morphed into a major international media event. There was gloom out of Davos—reports of the decline of the U.S. and the certain rise of Europe—but no indication that the conference itself was suffering. Then there is Sundance—no longer just a film festival, instead an important cultural-media-convergence event.

And then TED, held every year in Monterey, which, by wide agreement, is the most sublime of the conferences. If the conference circuit represents a new meritocratic class, then TED represents the real blue bloods. TED, with its limited seating (although several years ago an auxiliary room was added), is made up less of people who want to meet people than of people who have met one another over the years and become friends. The arrivistes don't overwhelm the true innovators and navigators (craggy-faced Stewart Brand showing off his pocket knives).

Still, the bubble had burst—and everyone was on social tenterhooks.

The main TED dinner, given by the agent John Brockman, which, in the past, has been called the Billionaires' Dinner, became, this year, just Brockman's dinner (there was, though, a discussion of how many billions had been lost by the people at TED—with Jeff Bezos accounting for many of those billions).

But the giddiness of the past few years was replaced not by any sort of panic—more by almost a soulfulness.

The theme or conceit of this year's conference, first called "Geeks and Geezers," then "Will and Still," held that presenters would be under 30 or over 70. Without this necessarily being its intention, TED seemed to illustrate the quick fade of the dot-com culture and the restoration of some more dignified and substantial order. The over-seventies were strong and compelling (among them Frank Gehry, Murray Gell-Mann, George Lang, Jack Lenor Larsen, Marvin Minsky, Eva Zeisel) and the people under 30 (dot-commers and annoying prodigies), shallow and tepid.

Illustration by Luc Latulippe/agoodson.com.

It was, people agreed, a kinder and gentler conference, without the money business. It was sort of a reunion of nineties media and technology personalities (from Bezos to James Truman to Martha Stewart to Esther Dyson to Jeffrey Katzenberg). You could see it turning into an old-timers thing.

Another near-nostalgic element of the conference was the knowledge that TED's impresario, Richard Saul Wurman, has sold a 49 percent interest in TED (by all indications at exactly the top of the market) to Future Network, publishers of the technology magazine *Business 2.0,* and will sell the rest in two years and be done with it. Of course, underlying the feeling of a possible end to all this was the sense that a lot could happen, or not happen, in two years—TED was looking quite a bit stronger than *Business 2.0* at the moment.

Out in the halls, my most affecting conversation at TED was with one of the founders of Napster who, uncertain of his future, has decided to apply to college (entrepreneurial experience, he's been told, is a plus on an application).

I RUSHED BACK FROM TED (COUNTING THE dot-com companies that had lost 90 percent or more of their value on my way to the airport) to go to the *Variety* conference in New York. The conference had a heavy lineup—Jean-Marie Messier, Rupert Murdoch, Mel Karmazin, and Bill Clinton—but was underattended. This could be a sign of the faltering economy. Or, as likely, it was the result of the pall cast over the event by Crédit Suisse, a co-sponsor, which had pulled out a day before because of the Clinton association (Crédit Suisse managed to seem in the same action both ashamed and shameless).

During a panel on sports stuff, I stepped out of the main hall and spied Murdoch standing alone in the corridor, much smaller than I would have thought, picking at a muffin. After a second of indecision and insecurity, I convinced myself to impose on him and have the kind of one-on-one conversation that conferences are for.

We talked about . . . conferences.

Davos, Herb Allen's conference, Esther Dyson's.

He said he'd always wanted to go to TED. I told him that it had been a great one and described the under-30 and over-70 thing. Murdoch, who is now trying to buy DirectTV and pull off the capstone deal of his career, sighed heavily and said he himself would be 70 in a few weeks. I tried to tell him how great the over-seventies were but realized, too late, that this probably wasn't something he wanted to be reassured about. Then we talked about who might still be a billionaire at Brockman's dinner (Murdoch was dubious about several claimants).

The big room at the Grand Hyatt filled up for Clinton. It was part genuine anticipation and part macabre fascination. It was, however, downhill from there. Clinton had obviously been told this was a media audience and assumed, with some striking lack of sophistication, or significant preoccupation, that this meant news media (as though reporters could shell out thousands for a conference). He thereupon lectured these media-conglometeers, investment bankers, securities analysts, and entertainment honchos on the importance of covering unpopular issues like AIDS and Third World debt relief. It was a profound disconnect, and, for this error, as well, no doubt, as for other sins, he received almost no applause.

> "What I learned from a week on the conference circuit is that **doom and gloom may not be such a clearly transformative experience**—at least not for the people on the conference circuit."

THEN, A DAY LATER, IT WAS OUT TO ASPEN FOR the Comedy Arts Festival, where, with Jonathan Weber of *The Industry Standard,* I was moderating several panels on entertainment and technology. A year ago, when everyone in Hollywood was worried about the dot-com onslaught, it seemed like a no-brainer to bring this subject to the festival. Technology was surely going to transform everything and everyone in the entertainment business.

This year, I thought, we might be in trouble. Indeed, all the dot-com speakers from last year had lost their jobs, while all the old-media people, who had seemed so ready for the ash heap, were still employed ("I felt so out of it last year," said Stu Bloomberg from ABC, who was back this year).

And yet, even with the NASDAQ carnage, everyone was bullish about the march of technology. Katzenberg, fresh from TED, spoke about the technological revolution in animation and showed clips from the new DreamWorks film *Shrek;* he even refused to rule out a future for pop.com, the DreamWorks start-up that fizzled this year (Steve Martin, also on the panel, still seemed rueful about the equity he had been promised in pop.com). Walter Isaacson foresaw a promising world of micro-payments. Jim Barksdale, the former Netscape CEO, now on the board of AOL Time Warner, saw the Internet as home appliance. Rob Glaser, the CEO of Real Networks, who'd been at the *Variety* conference, didn't give an inch on the promise of the Internet economy (his counterpart, Rob Burgess, at Macromedia, was, however, more measured). Russell Simmons eagerly described his own digital-marketing-convergence plan.

I was the only real downer of the group, repeatedly trying to pose the central question of whether we'd be invited back next year.

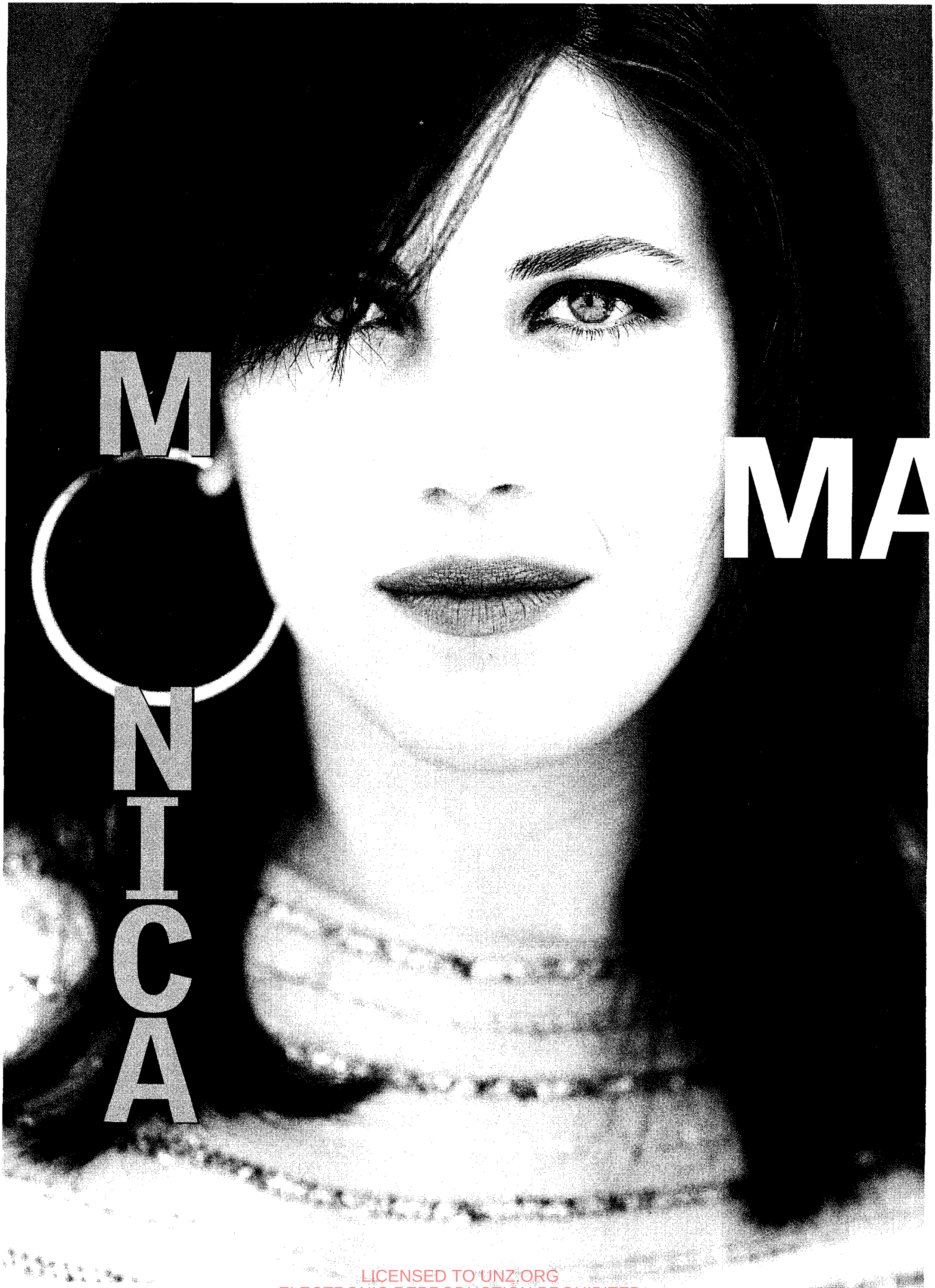
INDEED, WHAT I LEARNED FROM A WEEK ON the conference circuit is that doom and gloom may not be such a clearly transformative experience at all—at least not for the people on the conference circuit. I suppose it makes sense that, even with the passing of the New Economy, there will have been created a new and optimistic class of media and technology leaders, people who, no matter how deep the economy sinks, will stay above it (you've got to figure that with all that money going around, somebody kept something).

In fact, the most frequent subject of conversation at each conference was about how to get to these conferences—who had what kind of plane, on what financing terms, or who did you know who could give you access to a private and commodious jet. Even people who began the conversation about a certain sort of men and their playthings soon found themselves in a reverie about the pleasures of such transportation (although one astute person I know pointed out that riding on a private plane had the same awkwardness of being a houseguest).

I suppose conferences, and the conference life, might be hurt because the people who want to meet the people above them won't have the dough for the ticket or the trip. But I suspect, too, there will be conferences that thrive solely on people who have reached the other side. The conference class becomes a new sort of horse set or café society.

Conferences are a movable feast, if you've got a Gulfstream share. ■

E-mail: michael@burnrate.com


MONICA
MA

Monica Lewinsky came to New York in search of a second act. And so far, she's made a better go of it than, say, Bill Clinton. She attends glamorous parties, goes on "half blind" dates, and has a nascent business designing purses. In fact, she seems to enjoy life as a one-name celebrity—though she'd rather not discuss what she's famous for. BY VANESSA GRIGORIADIS

TAKES
NHATTAN

YOU MIGHT THINK MONICA LEWINSKY WOULDN'T WANT ANYONE TO KNOW WHERE SHE LIVES. But if you happened to make your way to her West Village brick behemoth of a building, gain the elevator without arousing the suspicion of the surly gray-suited concierges, and ride it to a high floor—but not the top—you'd find a piece of construction paper taped on one apartment door. It's a crayon drawing of a girl with black hair, smiling, surrounded by tiny stars; over her head, spelled out in big black block letters by a neighbor's daughter, is the word MONICA. • This is the third month of the second year that Monica has lived in Manhattan, and she likes it very much, thank you. She enjoys yoga, shopping in SoHo, spending afternoons on Museum Mile, nosing around the 26th Street flea market, and cozying up with *Sex and the City,* though she doesn't much care for TV (considering), and anyway, her cable service was recently shut off because she forgot to pay the bill ("Oops," she titters). Also, she likes musicals such as *Seussical* and *Rent* and *Les Miz,* bingo nights at the downtown Tex-Mex bar Tortilla Flats, taking subways all by herself, hanging out with her mom and stepdad in their penthouse off Fifth Avenue, and supping at Alison on Dominick when she has a

PHOTOGRAPHED BY NIGEL PARRY

boyfriend, which she does not right now.

More than its lifestyle advantages, though, what New York offers Monica is a second act. Monica may still be Monica, just like it says on her apartment door, but today she runs her own company, The Real Monica Inc., which manufactures purses and totes "Made Especially for You, by Monica." Because she is Monica, she is also a sought-after guest at fashion shows, trendy restaurants, club openings, and VIP-list-only events: After spending so long as a virtual pariah, Monica pretty much goes where she's asked, from *Manhattan File*'s "100 Hottest Bachelors" party to *Vanity Fair*'s A-list Oscar party. She's partied at '21' with Arthur Sulzberger Jr. and engaged the likes of NBC's Dan Abrams and ABC's Chris Cuomo in a debate on media ethics over dinner at Tuscan Steak—after all, she's a TV correspondent, too, reporting on U.S. trends for Britain's Channel 5. In one segment, she notes that "Manhattan must be the most stressed-out place on the planet," then relaxes with a facial and color hydrotherapy.

Last week, Monica also signed on to appear in an HBO documentary that will chronicle her role in the Clinton scandal. Now that she's no longer bound by her immunity agreement with the independent counsel, Monica says, she will finally set the record straight about such issues as who *really* wrote those talking points and other details of the year leading to the impeachment of the president—a series of events she refers to with a sigh as "that whole thing."

"THERE'S ONE THING I need to b

"The other night, I was thinking about that whole thing," says Monica, now 27. "At first, I couldn't leave my house. I was there with the shades drawn, and outside were reporters and camera vans and people yelling my name and throwing things at my window. I was like this prisoner. Then one day, when everything had died down a bit, my mother let me go out on the balcony. It was this giant step. I started crying. She said, 'Don't you see, Monica, this is a big victory! Today you're on the balcony, in a month you might walk to the corner, and someday, in a couple of years, your life will almost be normal.' "

Her life in Manhattan may not exactly be normal, but New York has always been a haven for people with an infelicitous past. When reporters prowled Christopher Street in search of Monica's new home, her neighbors protectively directed them the wrong way. "Sometimes," Monica says, her famous mouth curling into a pretty, toothy grin, "I feel like the whole city is giving me a big hug."

NEW YORK IS A BIG CITY, BUT WHEN you're Monica, it can feel like a small town. Shopkeepers wave in greeting, people stop to introduce her to their dogs, and she gets extra whipped cream on her hot chocolate. Even at the toniest restaurants, maître d's kiss Monica on both cheeks and gasp over her outfit before whisking her to the best table; at the end of the meal, customers often send over a bottle of champagne or, perhaps, a piece of pie ("Well, if I have to . . . ," she jokes, digging in). And if a rude patron happens to ask if she's "really Monica," she just bats her eyelashes, puts on her sassiest smile, and purrs, "You know, I get that all the time!"

Here, she travels with a posse that includes Justin Bond—a part-time drag queen who stars in the variety show *Kiki & Herb*—and Victoria Leacock, a theater producer best known as the author of *Signature Flowers*, a book of flower drawings by celebrities like Leonardo DiCaprio and Robert De Niro. (Not long ago, the *National Enquirer* described Victoria as Monica's lesbian lover, to their considerable amusement.) These new pals accompany Monica to cool new places like Serena, where she chats with her friend Alan Cumming, or to Molly Ringwald's 33rd-birthday party in TriBeCa, or to Eugene, where Candace Bushnell rushes over to gush that Monica's her "idol." All of this led even the previously hostile New York *Post* to trade in its favorite Monica sobriquet, "Portly Pepperpot," for one far more affectionate: "It Girl."

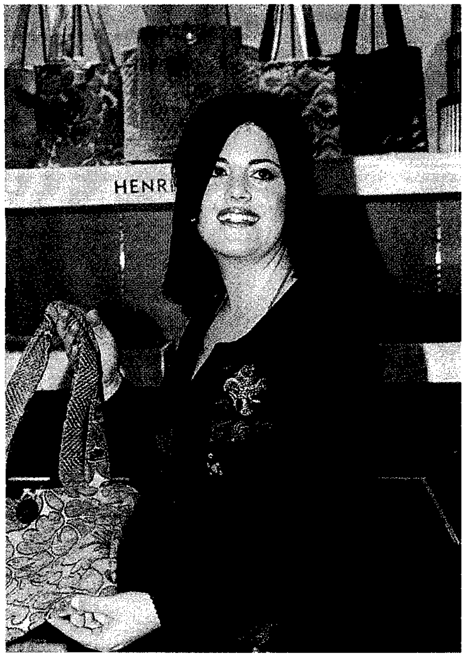
While it's not surprising that Monica's been embraced by the downtown demimonde, always eager to capitalize on a new notorious face, even the most celebrity-hardened folks are gobsmacked in her presence. "She's dazzling," says writer Lise Hilboldt-Stolley, wife of Time Inc.'s Richard Stolley, the founding editor of *People*, who was amazed at the stir Monica caused—"like the Beatles"—at her Thanksgiving party. "It was such a pleasure to watch the most erudite and successful journalists, many of whom had covered her ordeal, slowly come to realize that they didn't know her at all. 'She's so smart,' they kept saying. 'She's so pretty.' But most of all, they were struck by her ability to spontaneously lift people's spirits—even strangers'—and to make them feel good. Spend two minutes with Monica and you understand exactly why the president became so smitten."

In fact, nothing short of the presence of her former paramour could make people on the streets of Manhattan stop and stare

The full Monica: Clockwise from above, modeling her new messenger bags with her friend Jack Gray; in the front row with Juli Nadler at a Jill Stuart show; with Lisa Ling; showing off her wares at Henri Bendel.

Previous spread: CPI. Hair by Lorant D/Preve; makeup by Marie-Josee Lafontaine/Bantry; prop styling by Alison Seed/Sydney Reps; styling by Jennifer Crawford/Sydney Reps; top by Colette Dinnigan; earrings by M&J Savitt.

in the same way, gawking at the walking, talking girl who couldn't walk around or talk at all for so very, very long. Though Monica would prefer to put the past behind her, it still lives on in kneeling-Monica mousepads, Monica cigars, Monica stain remover, *Monica's Guide to Dating*, and even an Internet guide to the "Top 100 Monica Sites," which includes the Official Monica Anagram Page and a downloadable video game, "Cum on Monica." In February, David Letterman's Top Ten



on "How boring was George W. Bush's speech?" had as its No. 1 answer "It was so boring, Monica got up from under the podium and left."

In other words, she's not likely to stop being a punch line anytime soon. Even in New York, her reception is not always positive. Not long ago, she was chased down the street by a group of men screaming epithets, and tabloids still report news like "Monica eats potato chips," "Monica's snuck out the kitchen door of Balthazar," and "Monica stuffs herself with crab cakes" ("I don't even *eat* seafood," she protests). Recently, a judge ruled that a professor who called a SUNY New Paltz student "Monica Lewinsky" could be guilty of harassment.

Let her critics snicker: Being Monica has its benefits, among them her new line of eponymous handbags. As she told Barbara Walters, she survived her ordeal in part by knitting, and she's since turned her hobby into a business that she says is doing "really well," though she won't disclose sales figures. In her role as designer of the Real Monica bags, she flies frequently to check on her Louisiana manufacturers and spends days crisscrossing the garment district, hunting for the perfect tassel, the right leather button, and assorted other "thingamabobbies." Currently sold at Henri Bendel, Fred Segal, and London's the Cross as well as on realmonica.com, her hippie-ish, reversible totes (now including men's messenger bags) are christened by Monica herself with names like Bohemian Ruby Tote and Notting Hill Carryall. She also writes the Website copy for the purses, like this blurb for the Midnight Storm Camoufler Purse: "Glistening like a midnight comet, this blackout is a welcome one, unlike your hard drive crashing prior to deadline or at twelve a.m."

irm on," says Monica. "Please don't look in my closet."

THE BAG BUSINESS IS BASED IN HER apartment, a nondescript one-bedroom duplex near Christopher Street. It's a good size but not a great size, with a small bedroom loft on the second floor (sometimes she pretends to spit on you from up there). She's decorated it all with large country-cute furniture, like a red damask couch and a white vanity so tall that a hole had to be cut in her ceiling to make it fit. Hulking in a corner as well is her gym-size elliptical trainer, which she says she uses three times a week.

The most notable thing about Monica's quarters, however, is the roses, which are *everywhere*. About two dozen paintings of roses hang on her walls; she's got rose tea sets, rose mugs, rose doormats, even plates with pictures of roses on little wooden stands. "This is the Rose Collection," says Monica, with a sweep of her hand. "It's kind of an eclectic mix of rose things. Because I love roses. I always have, the way they smell . . . I just—I love them!"

From the aromatic candles to the video of *Breakfast at Tiffany's*, Monica's apartment is no different from those of many other single girls newly moved to the big city, the kind of women educated enough to hold their own at cocktail parties but also able to calibrate the attractiveness of the guys on *Friends* in terms of "totally cute" and "obtainable cute." Her high-culture tastes run to T. S. Eliot's "The Love Song of J. Alfred Prufrock" and Shakespeare, whose plays grace her coffee table; her low ones include chick flicks, women's magazines, and *Bridget Jones's Diary*, which she considers "a culturally revolutionizing" book. Her CD collection features Jewel, Alanis Morissette, Edie Brickell, Natalie Merchant, the Indigo Girls—and a copy of *Bill Clinton Jam Sessions: The Pres Blows*, given to her by a friend as a joke and immediately thrown away when this reporter noticed it.

After all, this is the first time Monica's had a working reporter in her home, and as she leads me on a tour, she's very nervous, trying hard to seem self-possessed and mature but also given to using words like *whatchamacallit* and acting out her thoughts: "After living for a while in L.A., you're like, 'Hello, I'd like some snow, please.' " Though she always reads the *Times* and prides herself on keeping up with cultural trends, there is something in Monica that seems younger than her 27 years—"Maybe it's because I was a 21-year-old intern for five years," she says.

She no longer drinks as of last summer—during her troubles, she had a tendency to overdo it—but it is, after all, Saturday night, so she makes cranberry-and-seltzers in fancy green glass goblets. "Cheers," she says with a wan smile. Then she gets down to it.

"What's difficult for me is that people have formed opinions of me based on a year during which I wasn't able to define myself," she says, perched stiffly on her couch. "And that's not a true reflection of who I am. So, while I don't do much press, because I don't want to become sound-bite city—see, sound-bite city?—it's important to get across that most interesting people are multifaceted, that they're sarcastic and sweet and caring and naïve

Photographs: Clockwise from bottom left, George Holz; Patrick McMullan; Corbis-Sygma; Rick Maiman/Corbis-Sygma.

and lots of other things at the same time."

What becomes clear after the most perfunctory tour of Monica's apartment, however, is her passion for *projects*. She seems to have a new one each day, like sewing a string of cloth roses onto a new tank top just for fun, or seeing what she can do with her BeDazzler, a staple gun that attaches rhinestones to jean jackets. When I asked if there was an activity she'd like to do together, she suggested a glaze-your-own-mug place, Our Name Is Mud.

With colored construction paper and pinking shears, Monica handmade dozens of invitations to her first party after the impeachment. Unfortunately, before she had mailed them, the independent counsel warned her not to make any plans she couldn't break because she might be needed in Washington if Clinton was indicted. So Monica put away all of these invitations and made a batch of cancellation cards, sending them out to all her guests just in case they thought she had actually gone on with her party and left them off the list.

It's her friends from Los Angeles and Portland's Lewis & Clark College with whom Monica remains closest, though she's made a bunch of new ones in New York who are both supportive and protective. In fact, last night, some of them came over for dinner, though someone else cooked: "I was sous-chef," says Monica. "Which means I chopped. Which is very, very hard." Afterward, she put on *Guys and Dolls* and led everyone in a rendition of the whole show. "Then we all played Monopoly and a game called Taboo," which she'd just bought and which was extremely hard to find. "Did you ever notice that none of the toy stores in this city carry board games?" she says.

But while Monica may have made some new pals, it hasn't always been easy to find a boyfriend. She's had one serious relationship since she's been in the city, with filmmaker Mick Reed, but as of right now, she's available—"very available," she says, laughing. A self-described "romantic at heart," Monica even wrote a Valentine's Day poem at the behest of a British magazine, "To My Darling Prufrock":

See you at the Oyster Bar at 9 o'clock
(don't forget your handkerchief
you know how the sawdust gets to you)
the white flannel trousers will be fine
(the Dolce & Gabbana ones)
. . . and yes, rolled cuffs are still "in."
Wearing the bracelet and shawl you
gave me
And my mermaid dress
. . . and I may just sing to you!

In the real world, Monica mostly meets guys at parties or, a couple of times a month, gets set up by friends, who screen out the curiosity-seekers and weirdos. "I *guess* you could call them blind dates," she says. "But they're really only half blind." She may be playing the field at the moment, but Monica is adamant it won't be for long. "I want to get married and have kids—soon," she says. "That's probably the most important thing to me."

As far as her own family is concerned, Monica remains very close to her mother and her stepfather, communications tycoon Peter Straus, even touring England with them last summer. Their picture is prominently displayed on Monica's bookcase, in a frame shaped like a giraffe ("They've got a cute thing about giraffes—Peter gave my mom a giraffe brooch when that whole thing was going on, to remind her to look over the trees"). She also travels often to Los Angeles to visit her dad and her younger brother, whom she's very protective of and refuses to discuss at all. In January, she took a vacation with her stepmother in Utah. It was then that Clinton's deal with the independent prosecutor was announced. Neither of them had any idea it was coming, and they both broke down in tears.

The disclosure of these personal details should not in any way imply, however, that Monica is letting it all hang out. "There's one thing I need to be firm on: Please don't look in my closet," she says. "I don't know if someone will say to you, 'How can you possibly write about Monica Lewinsky and not look in her closet?' because of all the dress stuff—but please don't."

What other celebrity has to beg a journalist not to rifle through her closet?

BUT MONICA IS NOT A CELEBRITY. She is many other things: a global icon, a cautionary tale, the individual on whom America projected its feelings about sex and power and politics, but even she wouldn't call herself a celebrity, preferring the phrase "recognizable face." She's very much aware of the things she is called: liar, stalker, tart, thong-snapper. Because of her past, many of the plans she had made for her future are no longer viable. At one point, she had planned to go to graduate school for psychology, perhaps at John Jay College; more recently, she's pondered business school, starting her own ready-to-wear line, or trekking in Nepal.

But right now, Monica knows, there are few options for her other than being Monica. "It's not like I can just go and get a job somewhere," she explains. "People aren't jumping to hire me." It's a troublesome Catch-22: She's Monica, so she can't be your shrink, so she has to be Monica—an identity she may not escape even in Nepal.

"One time, a relative of mine went on a trek in the jungles of the Amazon," explains Monica's mother, Mrs. Straus. "Even she, an anthropology professor, couldn't understand what the guides were saying. Then a couple of natives began a loud discussion. Amidst the cacophony, a sound rang out loud and clear: 'Monica Lewinsky.' We all tease Monica that this is taking the brand-name concept way too far."

But brand Monica hasn't always delivered on its promise. Among other foiled business plans was the unraveling of her much-publicized $1 million endorsement deal with Jenny Craig, which required her to lose 40 pounds in six months. Though Monica lost 31 pounds, Jenny Craig cut ties three months into the program after receiving negative press about its choice of her as a role model. And though she says she was never fired from the account, Monica ended up with only $300,000 and is now pondering legal action. "I have to be careful, though," she says. "They could come after me, and God knows I can't afford that."

The fact is, despite the money from this endorsement and the half-million she made from *Monica's Story*, Monica's not exactly rolling in it. When the scandal first broke, she turned down millions to pose for *Penthouse* and, according to one source, also spurned a $5 million offer from publisher Judith Regan to tell her story. (Regan Books later published *Monica's Untold Story*, a mean-spirited parody rumored to have been written by Regan herself. Regan did not return calls.)

Monica finally chose ABC for her first interview, though the network came under fire for agreeing to screen the interview only domestically, thereby allowing Monica to sell her story internationally for an estimated $1 million. Despite this cash infusion, Monica has run through much of her savings to cover her living expenses and a reported $1.5 million in legal bills, which she's paying off herself.

"IT'S NOT LIKE I can just go and get a jo

Photograph by Nigel Parry.

"I'm okay for today, but not for tomorrow," Monica explains, disputing reports that she's bankrolled by her family. "My father and stepfather both have been so good to me, but I am determined to take responsibility for my financial obligations," she says. "It's part of moving on with my life." At this point, Monica is completely settled up with her second set of lawyers, Jacob Stein and Plato Cacheris, now counsel for alleged spy Robert Hanssen; presumably, the publicity-hungry William Ginsburg (who declined to comment) will have to wait.

LUCKILY, MONICA DOESN'T HAVE TO pay for her new publicist, Juli Nadler, who follows me into Monica's home one winter evening by a half-hour, clearly stressed about what her sometimes indiscreet client may have already revealed.

"They left me out in the cold, those sons of bitches," she explains. (The car service was late.)

"Oh, you look like a goddess!" says Monica as Juli, a blonde in her mid-thirties, shows off an embroidered sweater Monica bought her.

"Stand up so I can get a look at you!" says Juli, sizing up Monica's turquoise halter dress. "Now, that's terrific!"

A lifelong New York City resident who sometimes wears her blue-tinted Ray-Bans indoors, Juli met Monica while she was working with Henri Bendel, the first store to carry Monica's bags. Monica, oddly enough, had never had a publicist—at the height of her troubles, her mother would often field press calls—so Juli, who also represents the newly opened restaurant DinerBar on 100th Street, took her on as a pro bono client. "I met Mon and her family and fell for them," she says. "This is a labor of love."

Indeed, Monica and Juli are now inseparable, but the two also have a complicated relationship, with Juli constantly admonishing Monica to speak more quietly and Monica treating Juli as a teenager would an overprotective mom. For example, while making chitchat about Puffy, Juli jokes: "Do you always pack heat when you go to dance clubs?"

"You *know* I can't go to dance clubs," snaps Monica.

Though she's often motherly and affable, Juli can be a hard-ass of the first degree when it comes to managing Monica's publicity. When Ed Koch and Al D'Amato wanted to be photographed next to Monica at a recent party, Juli cried: "She doesn't get photographed next to politicians!" On her recommendation, Monica will no longer speak to the press about her years at the White House, the Clintons, or Linda Tripp, as she did during the period that Juli refers to as "B.J.," Before Juli. All that is being saved for the HBO special, which Juli played a key role in negotiating and for which Monica will receive an undisclosed sum.

Monica herself is smarter about the media than you'd think. She reads a lot of her own press, has opinions on the merits of every journalist who covered her trials, and knows enough to parry difficult questions with the rejoinder "This is supposed to be about my life in New York." She's even kept clips from various magazine articles, like her controversial "Stars and Stripes" spread in *Vanity Fair:* "Never know if your grandkids might want them," she says with a look between a grimace and a grin.

In fact, it took an hour of negotiations to wrestle an answer out of her about the Clintons' moving to New York. Finally, she agreed to say, "I'm not happy about them moving here, but I think the city's big enough for the two of us." Two?

somewhere," she says. "People aren't jumping to hire me."

THERE ARE TIMES, OF COURSE, WHEN PAST slights are very much on Monica's mind. After a long, rainy day of schlepping around the garment district and losing our Town Car—"God," complains Monica, "how hard is it to just park somewhere and say, 'I'm on the corner of bloop-de-bloop and bloop-de-bloop'?"—we jump in a cab as Monica finishes a cell-phone call with her best friend from Washington, D.C.

"So," she tells Juli in a loud whisper, "I just heard that there's going to be this huge party for everyone who was ever on staff *there.* I'm like, 'Hel-*looo,* where's *my* invitation? Where are you hiding it? Oh, is it because—' "

"Want me to put that in the paper?" Juli says. "I could call George Rush? Or the W.H."—that's code for the White House—"and say I need to add you at the last minute. Did you tell her to say hi for you?"

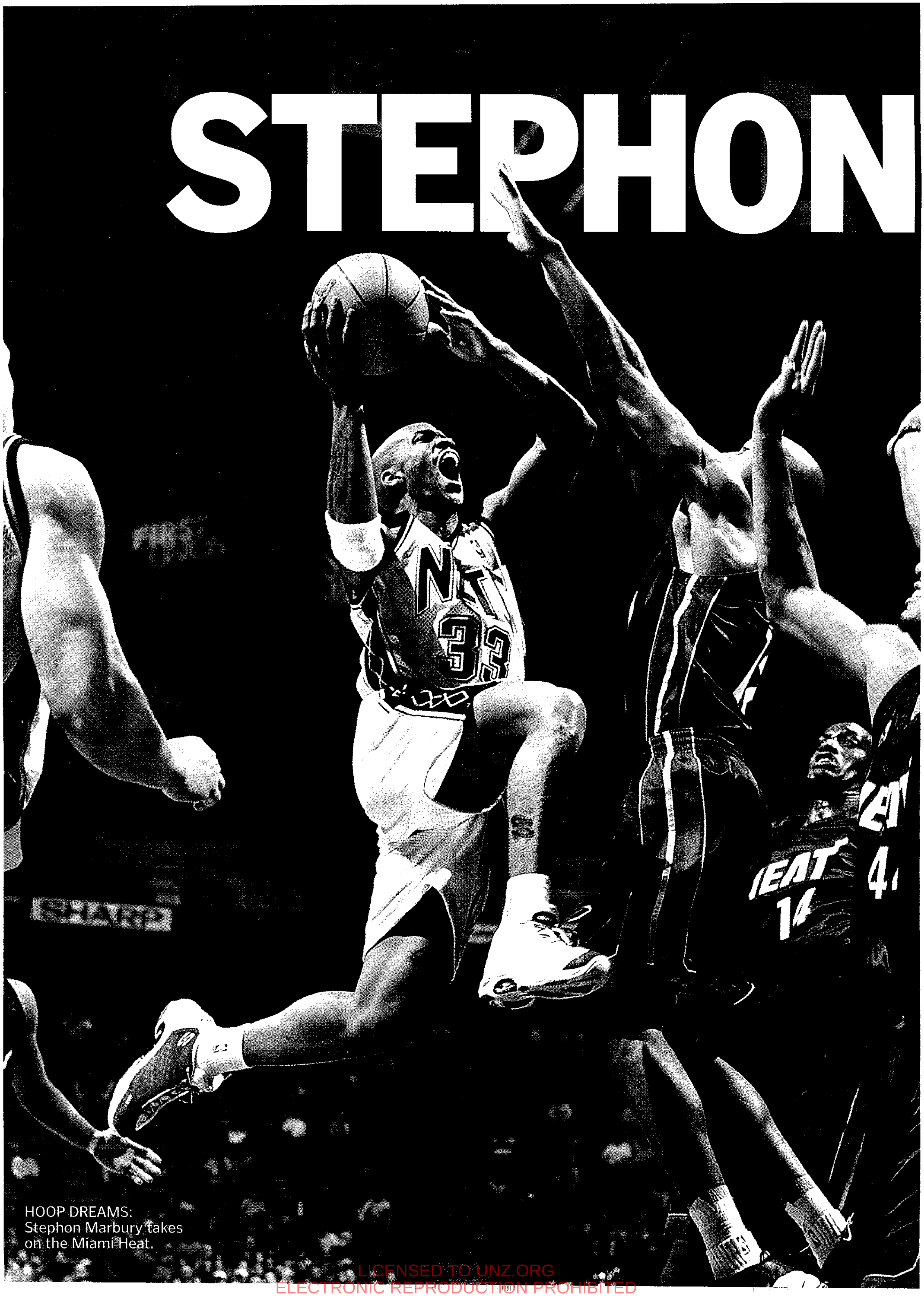
"I was like, 'Say hi to *all* my old friends,'" jokes Monica.

Juli laughs. "When she says good-bye, she should say, 'Monica says hel-*looo.*' "

"Monica says

(continued on page 97)

STEPHON


NJ
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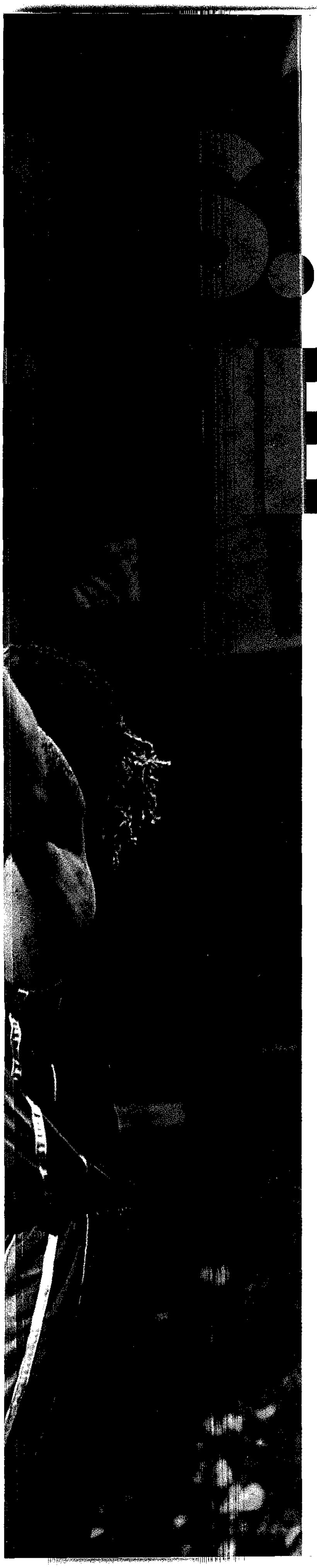
HOOP DREAMS: Stephon Marbury takes on the Miami Heat.



Since the Nets traded Dr. J back in the seventies, the team has been plagued with injuries, drug problems, bad draft picks, even deaths. Now comes Coney Island's Stephon Marbury, potentially the greatest point guard the city has produced. But is he good enough to save the Nets?

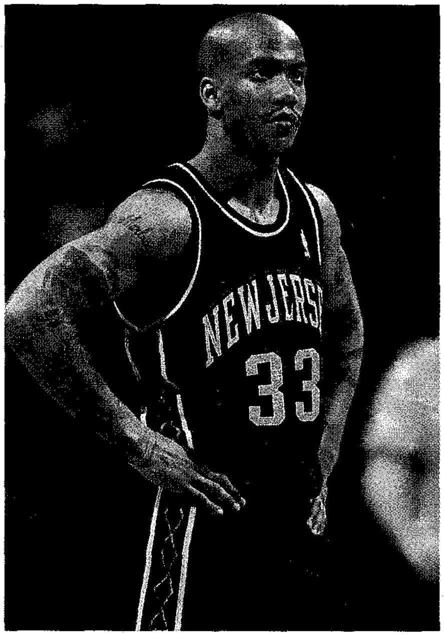
E CURSE

BY MARK JACOBSON

EVEN AS NETS LOSSES GO, IT WAS A MIND-blower, one for the books. The crummy Celtics were in town, and things looked pretty safe. When you're up by two (after blowing a seven-point lead in the final minute) with 1.8 seconds left and have possession, things should be safe. All Lucious Harris had to do was inbound the ball into the backcourt and the clock would run out. But Harris, seized by whatever fever affects ballplayers when they're Nets, instead tried to pass to Aaron Williams, who muffed it. The ball was picked up by one Milton Palacio, the Celts' little-used backup point guard. Falling, nearly flat on his back, Palacio swished a prayer from 30 feet. It was Palacio's only basket of the game, the first three-pointer of his career, and it gave Boston a 112–111 victory.

LATER, IN THE HUSHED LOCKER ROOM (where even beat reporters felt the tug as red-eyed Lucious Harris, asked if his "heart sank" when Palacio's shot went in, dolefully replied, "If I can find my heart"), Stephon Marbury, former resident point-guard genius of Brooklyn's Lincoln High School, the most brilliant progeny of the Coney Island Marburys—a basketball dynasty to rank with the McGuires of Rockaway—and the best Net since the mythic times of Julius Erving, attempted to put the best face on the situation.

This one was "hard to swallow," Marbury said, but "to me, all losses are devastating. It's just that there are a lot of them."



Half an hour later, splendiferously attired in an ocher shirt, chocolate-and-gold silk tie, four-button jacket under a leather spaghetti-Western duster, diamond stick pin in his ear, Marbury walked into the stark lower lobby of the Continental Airlines Arena, ignored autograph seekers, and fell into his mother's arms.

It is a ritual. After every home game, members of Stephon's famously close family—his mom, wife, kids, sisters, brothers, old buds and new—gather round to celebrate a win or, much more often, console him following a Net loss. Amid the faceless celebrity of pro athletics, it is a touch-

Photographs: left to right, Nathaniel S. Butler/NBA Photos; Jim

ing scene, watching the 23-year-old millionaire superstar crook his lush eyebrows and break out into a boyish smile when surrounded by his people. After all, Marbury—who has tattoos bearing the names of his immediate family, along with a florid CONEY ISLAND'S FINEST on his biceps—has always been about home. According to him, it wasn't money or jealousy over Kevin Garnett's contract that made him leave Minnesota, where he and K.G. could have formed a tandem way more fly than Karl Malone and John Stockton for the next decade or so.

It was "getting home," Marbury says. "Always about home."

And no doubt, back in 1999, being a Net must have seemed sweet. It wasn't the Garden; it was the swamp, a two-thirds-filled building with acoustics to quell rare outbursts of fan enthusiasm, a strained circus of goofy mascots, and less-foxy cheerleaders. But the Jersey team, with wisecracking rebound demon Jayson Williams and silky Keith Van Horn, was young and fast. They had promise, more than the creaking Knicks. With a Big City natural like Stephon at the point, this was a team that could get somewhere. A team that could win.

Except there was a problem. With the Nets, there is always a problem. Williams broke his leg, broke his foot, then retired. Kerry Kittles's knee blew up. Van Horn, tighty-whitey socks up to his knees, will never be Larry Bird, it seems, or even Johnny Kerr. No. 1 pick Kenyon Martin, another guy with a broken leg, might have BAD ASS YELLOW BOY tattooed on his chest but, despite a recent triple-double, will need a big P.R. push to be rookie of the year. Coach Byron Scott, who spent a career filling lanes alongside Magic Johnson, James Worthy, and Kareem, has increasingly taken on the *un homme condamné* aspect of predecessors like Butch Beard, Don Casey, and John Calipari, lambasting his team as lacking in "courage" and playing "like women." What's left is Marbury, the nonpareil, who finds himself out there on the break with no trailer save Vladimir Stepania, who you know will blow the layup. Which may explain why Marbury caused a stink last year by writing ALL ALONE on his sneakers.

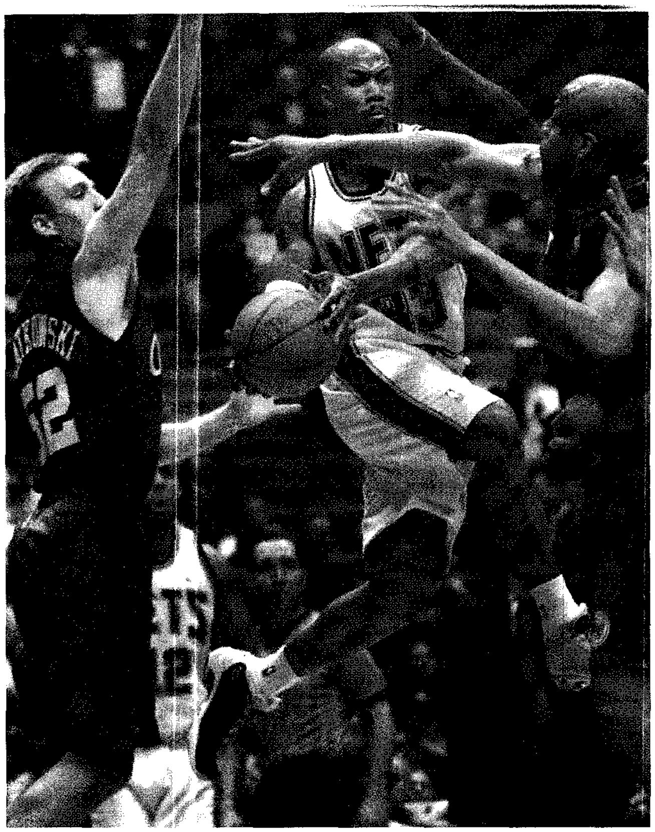
'STEPHON'S ON AN EVEN KEEL," said one of the Marbury party after the Boston game. "But sometimes it gets to him. Nights like tonight. It feels like a curse."

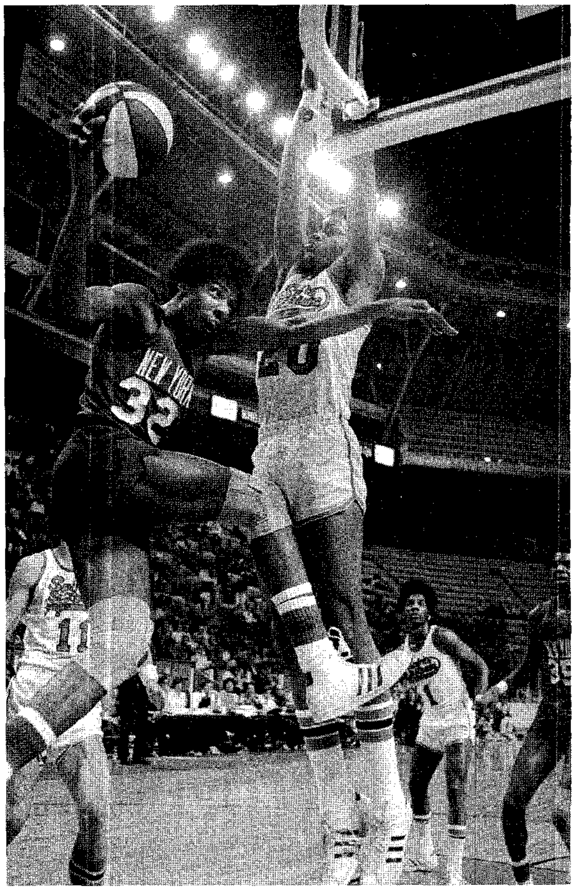
There it was: Someone had uttered the C-word. The Curse word. The Curse of the Nets.

When it comes to the Curse of the Nets, an ever-expanding annal of calamity both heart-wrenchingly sad and mind-bendingly dumb, the Milton Palacio Memorial Heave (which caused Albert King, ex-Net and current radio color man, to throw down his headset and shout "That didn't happen!" at the top of his lungs) is pretty much small potatoes. It pales before such incidents as Drazen Petrovic's car crash, Wendell Ladner's plane crash, Darryl Dawkins's slipping in the bathtub, the trade of Bernard King for Rich Kelley (the world's tallest Irishman), the four seasons in Piscataway (which prompted Maurice Lucas to say, "They told me the Nets were hell, but they didn't say hell was in Piss-cat-get-away"), Derrick Coleman's "whoop-de-damn-doo," and the soon-to-be-banned-for-dope Micheal Ray Richardson's existential parting shot, "You live, you learn, you die and forget it all."

Still, on the night of Palacio's shot, Coney Island's Stephon Marbury, heir to the snare of Jersey hopes and dreams, was letting it get to him.

Wandering off from his family, Marbury walked past the arena's misnomered Winners Club and down a narrow hallway where he placed his regal-domed head against the cinder-block wall, rocked back and forth, and sighed.



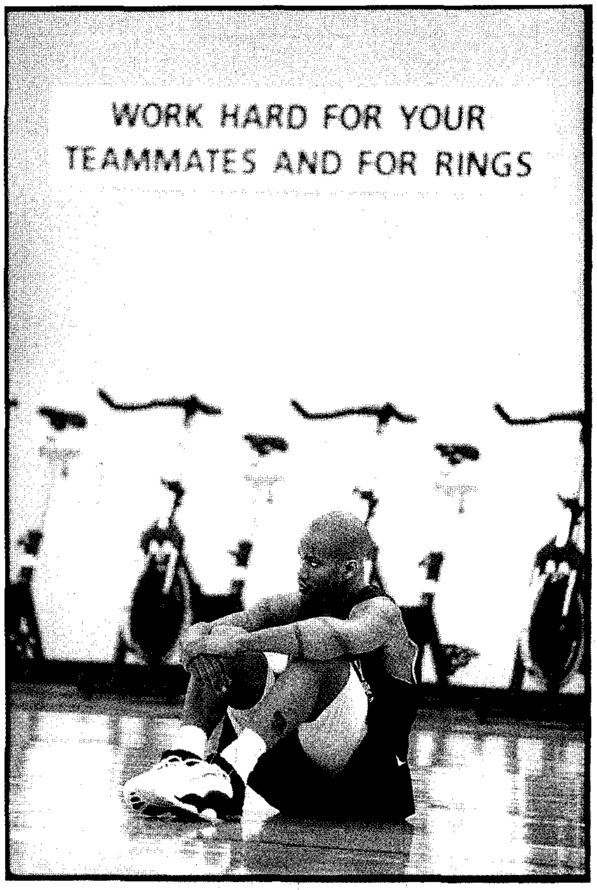


AMONG THE CELEBRATEDLY cursed franchises in sports history, the Nets share with the Boston Red Sox the distinction that a single act, one really bad move, could bring down the wrath of the ball gods forever. As the Sox sold Babe Ruth for $100,000 in 1920, on October 20, 1976 (after winning two ABA championships), then–Nets owner Roy Boe, desperate for cash, sold Julius Erving, the one and only Dr. J, to the Philadelphia 76ers for $3 million.

"It's funny," laughs John Nash, who worked for the Sixers then and has been the Nets' general manager for the past five years. "Back in Philly, our owner, Fitz Dixon, wanted to know who this guy Erving was that he should be worth so much money. Pat Williams, the Sixers'

Photographs: clockwise from top left, AP/Wide World Photos; Pete Kuhns; Corbis.

"STEPH REALLY, REALLY HATES TO LOSE. WHEN HE WAS 10, IF WE LOST, HE'D BE HYSTERICAL," BOB HARTSTEIN RECALLS. "IT MUST KILL HIM NOW."



"ALL ALONE": Marbury in the workout room; opposite, the inimitable operating styles of Dr. J, and, top, of his successor.

GM, told him, 'You have to do it; this guy is the Babe Ruth of basketball.' Pat was right, in more ways than one."

Then Nash, who once suffered through a 9-73 season in Philly, swore up and down, as does everyone from Willis Reed (former Net coach and VP since 1990) to Larry Brown (who left the team in the lurch late in the rare winning season of 1983), that—even if the Nets almost always lead the league in injuries (272 games lost last year), and even if the team's first-round pick in 1994, Yinka Dare, took only one shot all season and it was an air ball, and even if, in 1987, the club picked Dennis Hopson over Scottie Pippen, Kevin Johnson, Derrick McKey, Horace Grant, Reggie Miller, and Mark Jackson—there is no such thing as the Curse of the Nets.

"I'M A BELIEVER IN THE LAW OF AVERAGES," said Nash, who a few days later learned that he would be relieved of his GM duties at season's end. "Things going badly eventually will go better. It's cyclical. It is just the length of these cycles—that's what concerns me."

When it comes to the alleged Net curse, no one would expect Stephon Marbury to keep afflicted chapter and verse on wackos like Chris Morris (who wouldn't tie his shoelaces), but the Coney Island flash might take note of the dark fate of other fabulous New York City point guards who ran afoul of whatever lurks in the swamps of Jersey. For those who cherish the magic of the schoolyard transmuted to the big stage, few Nets moments could be worse than witnessing the great Nate "Tiny" Archibald, the De Witt Clinton master, blow out his foot in the middle of the '76–77 season. Playing for the wandering Kansas City–Omaha Kings, Tiny led the league in both scoring and assists in the same year. Yet it took only 34 games back "home" with the Nets to steal his first step for all time.

Also depressing was the demise of Dwayne "Pearl" Washington, all-timer at Boys High, unstoppable at Syracuse, who became a pudgy little guy when the Nets took him in the first round, bouncing the ball off his foot for two seasons. Then there is the troubling matter of Kenny Anderson, of Archbishop Molloy in Queens, the most legendarily beloved of New York City ballhandlers.

A first-round pick in 1991, Anderson lasted four seasons here, even making the All-Star team during the Chuck Daly years. But it was downhill after that. Anderson is still around, kind of, playing for the Celtics. (In typical Netology, Milton Palacio was subbing for K.A. when he hit his shot.) Always scrawny, Anderson looks these days like a Calista Flockhart knockoff in his Kelly-green uniform.

So, even as Marbury sank two three-pointers to win the 2001 All-Star game, fans wondered: What does the Curse have in store for Stephon, potentially the greatest of NYC court sorcerers?

Able to squat-press 600 pounds ("He's one of the five strongest guys in the league, pound for pound," says Nets strength coach Rich Dalatri), Stephon isn't going to waste away like Kenny Anderson. Still, Marbury has five more years on his contract, which could take him to the opening of the Nets' long-promised downtown-Newark arena, a city-renewing venue change that is probably the team's best shot at karmic redemption. But five years is a long time in the NBA, a Joycean eternity amid the mists of loss, even for a talent as adeptly Daedalusian as Stephon's. That's five more years of having to do too much for a likely undertalented team, five more years of getting his body banged around, five more years of the Curse.

'CURSE OF THE NETS . . . CURSE of Frankenstein," Stephon Marbury remarked in front of his locker a couple of days after the Palacio game. Intermittently friendly and distant with press guys, Marbury was in a pretty good mood, looking forward to that evening's (brutally losing) matchup with the Orlando Magic. In his hand he held a Stephon Marbury Bobble Head Doll, a bulbous likeness of the ballplayer's noggin swiveling on a torso bearing his No. 33. The Nets will give out thousands as a promotion, and Marbury, whose face the team has plastered on half the billboards in North Jersey, held the doll upside down, shaking it like a drumstick as he spoke.

Sure, Stephon noted, he believed in luck. Luck "controlled a lot," he said, mordantly adding, "so what kind of luck you think we got?" But as for curses, the star shook his head: "That's silly."

It was then that the top flew off the Stephon Marbury Bobble Head Doll. It shot straight up in the air before bouncing across the locker floor, where it rolled to a stop in front of Kenyon Martin's cubicle. Marbury looked down at the headless figure of himself resting on his open palm.

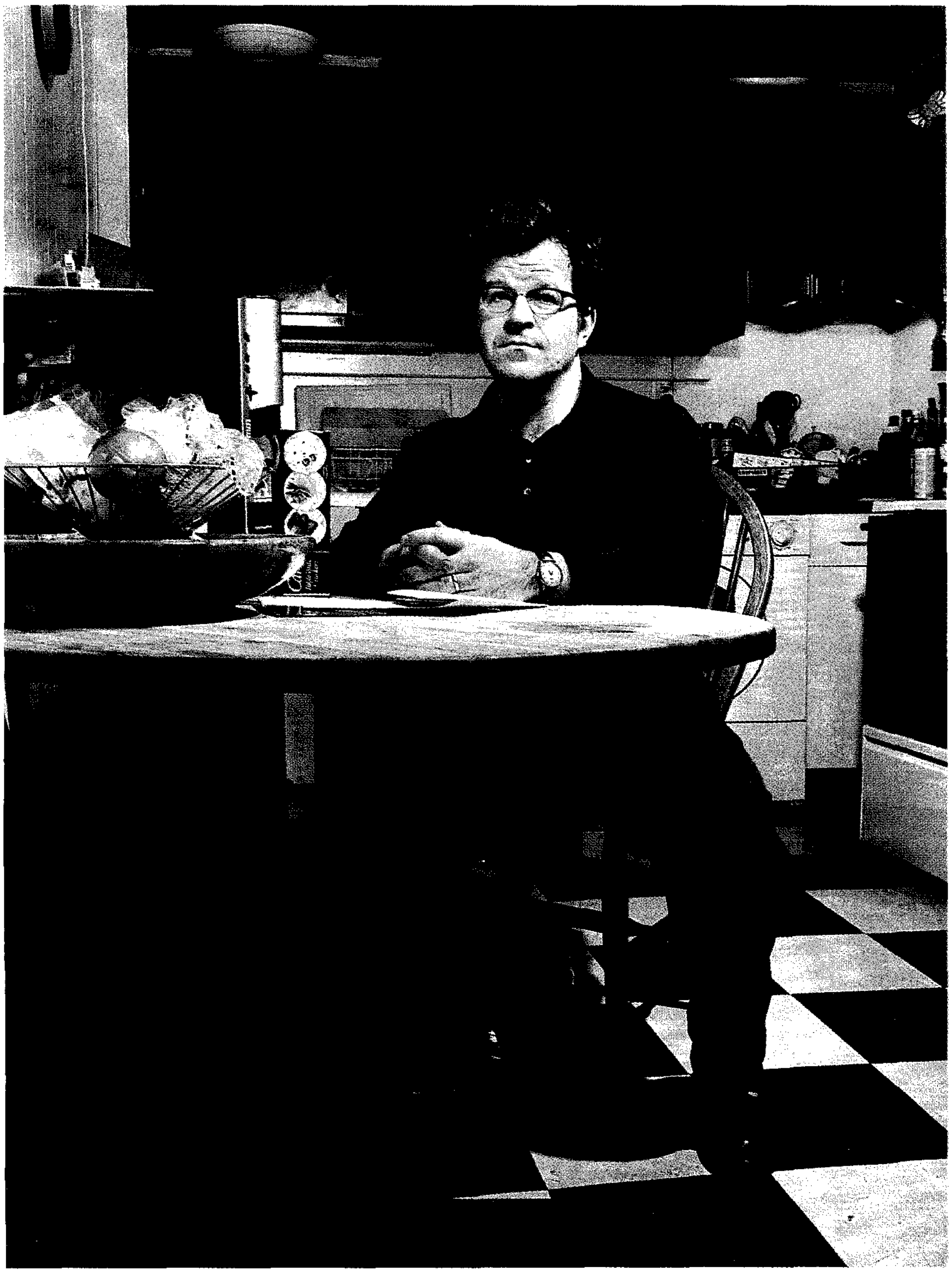
"Damn," he said.

"THE CURSE. CURSE OF THE NETS? OLD ROY Boe, where did you go?" said Julius Erving. Now a vice-president for the Magic, Erving was in

(Continued on page 104)

And the Whiner Is . . .

An Oscar nomination and a new play opening this week haven't exactly cheered up crabby writer-director Kenneth Lonergan. For one thing, he doesn't have time for Ping-Pong anymore. By Logan Hill



'SOME PEOPLE ARE CONSTITUtionally ill-equipped to enjoy themselves," laments Kenneth Lonergan. "I'm afraid I'm one of them."

Lonergan, the writer-director of the Oscar-nominated film *You Can Count On Me* and the about-to-open Off Broadway drama *Lobby Hero,* had just blustered into this dimly lit, crummy West Village café, harried and half an hour late, talking into his cell phone and blaming his tardiness on "this terrible fax machine" that had refused to send his *Gangs of New York* script revisions to Martin Scorsese in Rome. Poor guy. Disheveled and distracted, he sits and mourns the fun that's recently drained out of his life.

"There's Ping-Pong, but I never play it," he sighs. "I used to go to the theater. I used to go to concerts. But now all I do is work." If this is how ecstatic Kenneth Lonergan feels after winning two prizes at Sundance last year (the Grand Jury Prize and the screenwriting award) and writing awards from the New York and Los Angeles film critics' associations, one fears what might happen if the Academy votes to give the Original Screenplay Oscar to the grouch.

"Yeah, it's like fashion models," Lonergan grumbles, relishing his crabby persona. "They say how they always feel ugly and out of place, and I go, 'Fuck you!' "

AT A TIME WHEN EMERGING WEST COAST AUteurs like Paul Thomas Anderson and Spike Jonze are making their names as flashy stylists, lifelong Manhattanite Lonergan is working in a subtler idiom. If these other writer-directors are the class show-offs, Lonergan is the sensitive loner in the back row, scribbling in his notebook. His painstaking, hyper-verbal style—a fitful dialogue of incoherent moments, awkward pauses, and embarrassing mistakes—has everything to do with his New York background. So do his neuroses.

For starters, there's the poor-me act. "What? He was at the beach all summer playing Ping-Pong!" Matthew Broderick yells, laughing. "That's a downright lie! All summer! In a big house! Playing Ping-Pong! On a big table that I and my

PHOTOGRAPHED BY JESSICA WYNNE

brother-in-law strapped to a car and delivered to him!"

Lonergan and Broderick have been ribbing each other since the age of 15, when they met in *A Midsummer Night's Dream* theater auditions at the Walden School on the Upper West Side. Lonergan got Demetrius. Broderick played "The Wall" but, a couple years later, found his first leading role in a play that Lonergan co-wrote their junior year.

"They're a couple of sarcastic, worldly-wise old men," says actress J. Smith-Cameron, Lonergan's wife (she played Broderick's surly employee in *You Can Count On Me*). "I think they've been like that since high school. It's a particular jaded New York humor that you only develop if you grow up here."

"Kenny's a great whiner," agrees Broderick. "That's where we really connect."

The two friends came of age, as Lonergan says, "smoking pot and making fun of people." Lonergan, Broderick, and pals would sit on Central Park benches, roll joints, and nerd out—singing Fats Waller tunes and debating the merits of old *Honeymooners* episodes. At home, Lonergan wrote incessantly and had finished his first sci-fi novel at the age of 11. "I switched from fiction to drama in high school," he says matter-of-factly.

"We were brought up by these classic bleeding-heart liberals, and then graduated the same year Reagan was elected," says Lonergan, whose mother, an Upper West Side psychoanalyst, and father, a doctor, divorced when he was 5. "The whole country turned around, and we felt just like we were all grown up with no place to go." This era, treated affectionately and hilariously by Lonergan, became the subject of his first legit play and critical hit, 1996's *This Is Our Youth,* about a trio of disaffected drug-using teens fooling around, getting in trouble, and debating the relative street values of cocaine and a vintage G.E. toaster.

"HE'S A **GENIUS COMPLAINER**, BUT THE SELF-DEPRECATING BIT IS KIND OF AN ACT," SAYS ACTOR MARK RUFFALO. "HE'S STUBBORN AND METHODICAL—**LIKE A TORTOISE**."

This Is Our Youth, which opened at the cramped INTAR Theatre and transferred to the more reputable Second Stage, put Lonergan on the map—but it was his Hollywood break, the lucrative sale of the screenplay for *Analyze This* in 1991, that allowed him to dump his various freelance jobs, which included speechwriting for the EPA, Fuji film, and Weight Watchers. To his disgust, though, the script was reworked by at least a dozen other writers—and Lonergan, to this day, has refused to see the film. ("Writing scripts," he has said repeatedly, "is a good way to pay the bills." *The Adventures of Rocky & Bullwinkle* also paid a few.)

His negative experience pushed him to fight for control over the development of *You Can Count On Me,* a subtle tale about a rambling, misguided stoner, his uptight sister, and how differently the two face the world after their parents' deaths. With Broderick's bankable name attached and his "new friend Marty Scorsese" signed up to executive-produce, Lonergan was able to direct and write the film virtually free of any studio meddling—he even acted in it, fittingly, as a depressed and fatalistic priest.

"He's a genius complainer, but the self-deprecating bit is kind of an act," says the film's co-star, Mark Ruffalo. "He's really stubborn and methodical—like a tortoise. The miracle of *You Can Count On Me* is that he never let anybody fuck with it."

"There's that part of his personality that we all love to tease and rib him about," the film's Oscar-nominated Laura Linney agrees, "but he also has a real understanding of what people are facing on a day-to-day basis."

So in a world where even character-driven films feel a need to set off pyrotechnics, the movie is, in fact, a bit of a miracle. Not only is it Lonergan's first time out as a director; it came in at just $1.9 million, and is a movie made up of almost nothing but tiny moments.

"I love Kubrick films and big theatrical productions," Lonergan says, leaning forward, visibly uncomfortable in his creaky velour-upholstered chair, "but I think the thing I'm best at is small little dynamics that have a lot of resonance. I like to imagine that I'm interested in all of these little people all underneath this huge sky."

THANKS TO LONERGAN'S NEWFOUND FAME, his small, four-person play *Lobby Hero* might have rated a star-studded cast and a Broadway production. Instead, the play, directed by Mark Brokaw, bows this week at Playwrights Horizons' tiny Anne G. Wilder Theater without a single marquee name. True to form, Lonergan is presenting a stageful of sticky dilemmas: Should a security guard help out a brother who may have committed murder? Should a female officer report her partner and former lover for sexual harassment? Minor characters who would be extras in almost any other play grapple awkwardly with headline subjects—but their conflicting emotions ultimately overwhelm the hot-button issues.

Stage and screen: Above, Tate Donovan and Heather Burns in *Lobby Hero;* left, Lonergan (at far right) on the set of *You Can Count On Me.*

"A lot of the characters that I write about are struggling with things that are bigger than they are," says Lonergan. "Most things I know are bigger than us." In this sense, Lonergan is a quintessential New York writer: someone who grew up amid tall buildings and masters of the universe and found himself writing about small things in a small apartment. So it's no surprise that he has found a home—and a career, a wife, a cast, a best friend, and (gasp) something like joy—in the relatively intimate family of New York theater.

"Even a Broadway show has something a little hokey about it," Lonergan gushes, the grumpiness beginning to fade. "There's a cheesy set and there's cardboard behind it and there are little dressing rooms even for the big stars. It's wonderful, you know, when your wife is in the show and afterwards you all go to Joe Allen to see all these people from the other shows." He grins widely, for once—just once—dropping the weight of the world as he rhapsodizes, "I feel like that is just *unalloyed fun.*" ■

PHOTOGRAPHED BY BRIAN VELENCHENKO

PROGNOSIS POSITIVE

There's never been a better time to go to the doctor. Each day brings new diagnostic tools, safer drugs, shorter recovery times, and a deeper understanding of some of the most feared killers, like cancer. In New York (no surprise) an unparalleled concentration of the top docs, schools, hospitals, and scientists has revved up the rate at which discoveries are made. So here are ten homegrown medical breakthroughs that will soon be out of the lab and into your doctor's office. Say *ahhh.* By Rob Turner

1

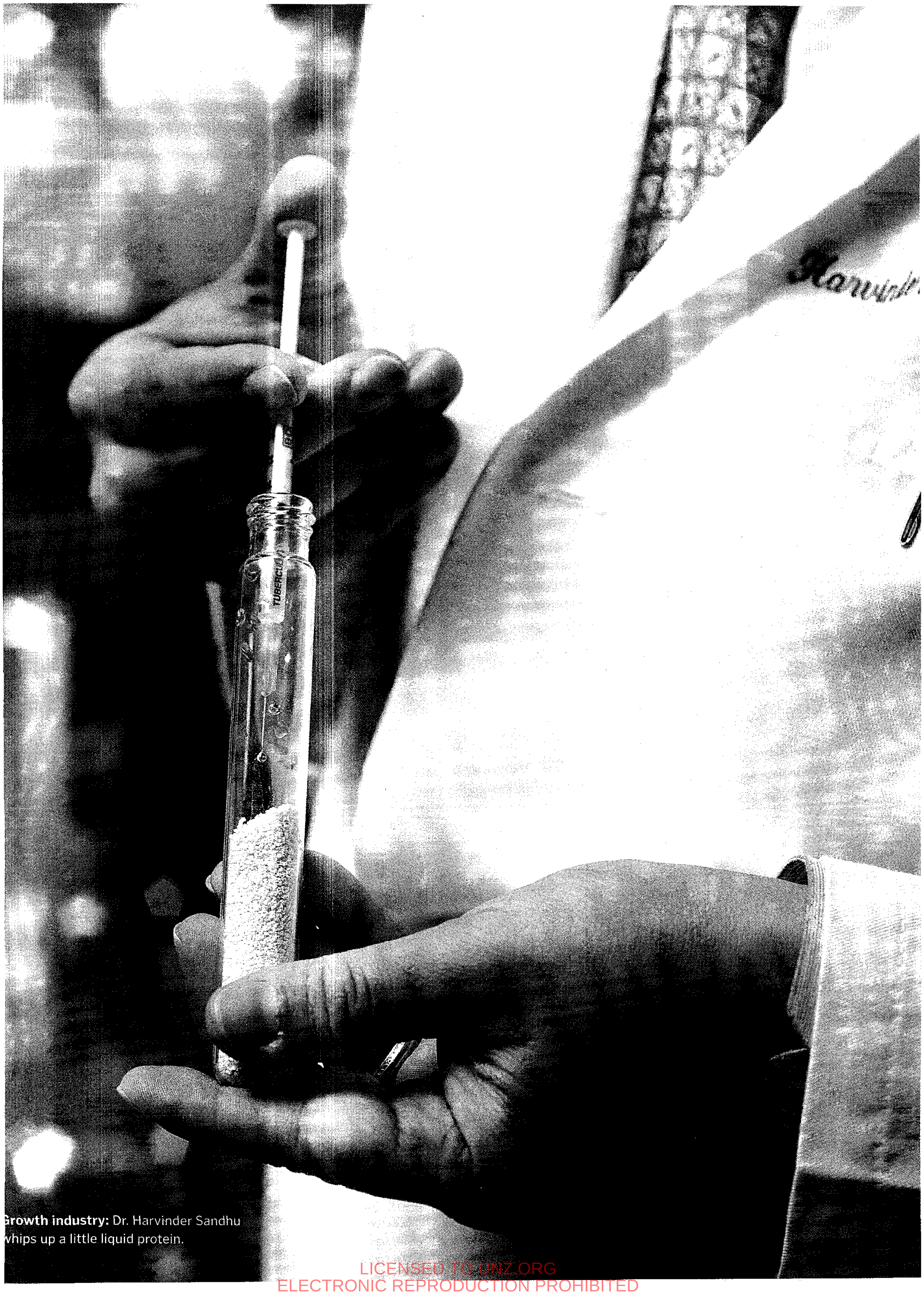
Playing It to the Bone

Back surgeons, unlike some of their orthopedic colleagues, can't simply slap a cast over an injury and wait for the bones to heal themselves. Which is why, for decades, scientists have sought a way to stage-manage bone growth. Now doctors at the Hospital for Special Surgery in New York believe they have figured out how to tell the body to grow fresh bone, and to do it much faster than it would on its own, even in delicate areas like the human vertebrae.

Each year, more than 200,000 Americans undergo spinal-fusion surgery as a remedy for chronic back pain. Back pain is usually caused by some sort of instability in the spine, such as a slipped or ruptured disc. Spinal discs act as shock absorbers between the vertebrae. If one ruptures or slips out of place, nerves in the spine get pinched.

In spinal-fusion surgery, the surgeon usually removes the disc altogether and fuses together the two vertebrae that sandwich the troubled disc. Fusion typically requires metal plates and pins, and in order to speed up the process, chips of bone from other parts of the body (or sometimes cadavers) are placed where the surgeon wants new bone to appear. The procedure is very involved and requires a long recuperation period, during which the body creates new bone.

"Something in the body is telling those bones to heal themselves," says Dr. Harvinder Sandhu, who is leading the trials. "And we are at the stage where we've identified the proteins that tell the cells, 'Okay, now it's time to make bone; this is where you're going to make it.' " Dr. Sandhu and his colleagues can now artificially reproduce them and place them where new bone growth is needed—usually by dipping a bio-compatible sponge into the liquid protein mix and then placing it where bone is



rowth industry: Dr. Harvinder Sandhu
vhips up a little liquid protein.

needed. "You're fooling the body into thinking it's had a fracture," he explains.

The result is less-invasive surgery (tiny incisions vs. inches of scar tissue), less spinal trauma, and faster bone regrowth. A patient who would otherwise take six months to fully recover can now be back on his feet in a month or two. And a week-long hospital stay might turn into same-day surgery. In clinical trials, some patients did, in fact, go home within 24 hours. The trials have been extended to sixteen hospitals throughout the country, and Sandhu hopes to submit results to the FDA soon, which could pave the way for better back surgeries by next year. ■

2

Combine and Conquer

It's been almost 40 years since the medical community has made serious inroads in the treatment of colon cancer, the second-deadliest cancer in America. But today there are several new drugs that hold great promise, each with strong New York connections. The first, which was approved in 1996, is called CPT-11 and is being incorporated into a groundbreaking treatment regimen for late-stage patients. The other, called C225, was developed by SoHo-based ImClone Systems and, though still in clinical trials, is already showing encouraging results.

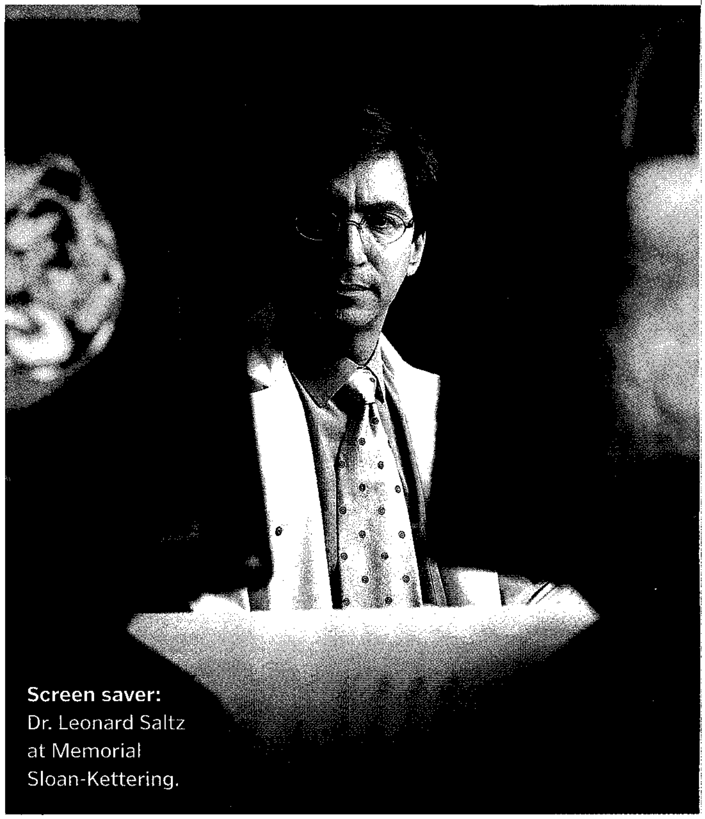
Dr. Leonard Saltz of Memorial Sloan-Kettering and his team not only created the new regimen but have taken the lead on the study of the C225 drug as well. (According to Saltz, C225 is currently a "hot molecule" in cancer circles.) In a nutshell, the C225 drug is an antibody that attaches itself to tumor cells, blocking the signals that tell the tumor cell to grow. It also appears to make tumor cells more vulnerable to radiation or chemotherapy, making them easier to destroy. Dr. Saltz is testing the drug's impact on colon cancer, but ImClone is also looking at potential benefits for head, neck, and lung cancers as well.

While studying the specific effects of C225, Saltz is also exploring its efficacy in combination with a variety of "boutique" chemotherapies (a dissonant designation if there ever was one) and multiple-drug cocktails tailored to the unique genetics of each tumor. Each of these studies builds on Saltz's recent successful development of a new chemotherapy treatment for late-stage-colorectal-cancer patients, which involved mixing a traditional cancer-fighting drug known as 5FU with CPT-11. The results, which were published in September, showed almost a doubling of the number of patients whose tumors shrank.

Saltz plans to start testing the therapy on earlier-stage patients; if it's successful, it may not only extend the lives of the critically ill but perhaps increase the percentage of patients who are cured altogether.

C225 should enter phase III clinical trials (the last stage) this summer and be tested at more than 70 hospitals and research centers around the country, with Saltz as the lead investigator. Its effectiveness is being tested in tandem with established cancer-fighting drugs, and on patients who haven't responded to traditional chemotherapy treatment. ImClone plans to file for approval with the FDA in May, and because the drug has been fast-tracked, the review process could take as little as six months.

"It's a very exciting time to be a researcher in colon cancer," says Saltz. "We've started to have higher standards for what we can offer our patients right now. And it's the tip of the iceberg in terms of what we're going to be offering in the very near future." ■



Screen saver: Dr. Leonard Saltz at Memorial Sloan-Kettering.

3

The End of Needles As They Know Them

It used to be that when Ted Calamia ate out, there was always a course that preceded the appetizer, one he'd rather have skipped altogether. Calamia, who is 53 and lives in Park Slope, is diabetic, one of about 500,000 in the New York area. Before unfolding his napkin, he would first prick his finger to measure his blood sugar, then pull out an insulin-filled syringe as discreetly as possible and slip the needle through his pants into his thigh. "Believe me," he says, "it's not a fun experience."

So when he saw an ad last year looking for people to try out a new insulin inhaler at St. Luke's-Roosevelt Hospital, he jumped at the chance. The inhaler is being tested by New York-based Pfizer (in partnership with New Jersey-based Aventis), which along with the rest of the industry has been searching for an alternative to the needle for almost 75 years. According to Pfizer's Dr. Michael Berelowitz, scientists have unsuccessfully tried everything from nasal sprays to skin patches. Berelowitz says Pfizer hopes to submit results from clinical trials to the FDA later this year, which means the product could gain approval and become available as early as next year.

Gone untreated, diabetes can lead to blindness, kidney disease, loss of limbs, and even cardiovascular disease in some patients. And fully half of Americans who have the disease don't even know it. Dr. Gerald Bernstein, who is an endocrinologist at Beth Israel Medical Center and a past president of the American Diabetes Association, thinks there will be a huge psychological advantage to this method of delivery, noting that some people refuse to use needles at all: "If taking the insulin is a simple thing to do, people will be more apt to control their blood sugar and therefore eliminate the complications."

Dr. Robin Goland, co-director of the Naomi Berrie Diabetes Center at Columbia-Presbyterian Medical Center, is overseeing one of the trials. While she cautions that the device may not work for all diabetics, depending on the specific type of insulin needed (only the short-acting kind is available for now), she says the early indications are that the inhaler will be a welcome addition to the current arsenal. "Both in our experience and from what I've read, it looks very successful," says Goland.

After using the inhaler for seven months, Calamia is down to only one shot a day and feels more comfortable in public. "It's a lot easier for me to socialize," he says. ■

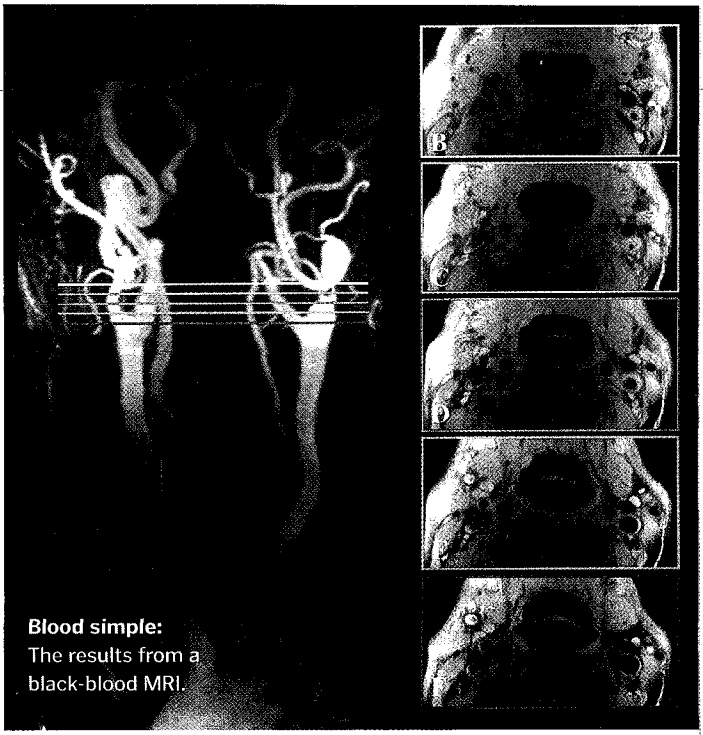
An Off-the-Wall Solution 4

One of the reasons coronary heart disease is the leading killer of Americans is that its primary manifestations—heart attacks and strokes—usually arrive without warning. Many people die within minutes or hours of heart attacks if not treated immediately. But what if you could see them coming?

Dr. Valentin Fuster, who runs the cardiac program for Mount Sinai, and Dr. Zahi Fayad have been working on a new procedure called the Black Blood MRI, which they expect will do just that, and which may eventually be as routine as a mammogram for people who are predisposed to heart disease. "This is the first time that you can go noninvasively and look at the coronary artery," says Fuster. "Four years ago, no one could even dream this would happen."

With traditional diagnostic tools such as angiograms, where dye is injected into the body and a catheter is inserted through the groin area and moved up near the heart, doctors can use an X-ray to spot clogged arteries. But a more serious potential problem—plaque build-up on the walls of the coronary, carotid, and aorta arteries—has been hidden from doctors' eyes until now.

Basically, it's a twist on an existing MRI technology that allows doctors to change the look of the blood on the image from white to black, thus allowing the walls of the artery to stand out as a white circle when viewed as a cross-section, making the wall alone visible for the first time (previously, the blood and arteries all appeared as one solid white image).



Blood simple: The results from a black-blood MRI.

So what's the big deal? Doctors can now identify places on the artery walls where plaque is building up in little patches (the plaque, which is basically a soft fatty deposit, shows up as a lump on the inner wall of the artery), even if the arteries aren't "clogged" in the traditional sense. Eventually these hard-to-spot plaque deposits soften and become susceptible to rupture. A rupture can trigger a blood clot that can block an artery and the oxygen that flows through it.

"They're really on the cutting edge," says Dr. Richard Lee, a Harvard Medical School research scientist who recently published a study about the dangers of fatty plaque deposits on arterial walls. "What they're doing is absolutely crucial."

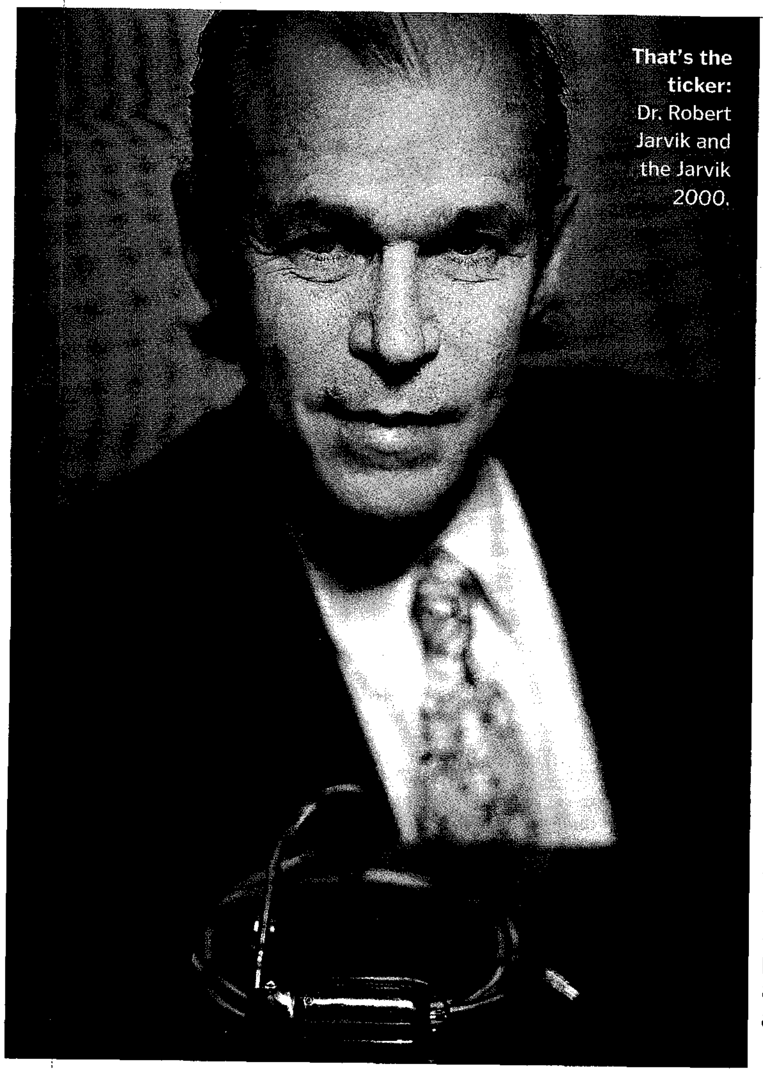
Dr. Fayad, the 33-year-old who has been refining the technology, says that the hospital is now applying the technology to an average of two patients a day, so far with remarkable success. And once patients have been diagnosed, they can begin drug therapy to reduce the deposits and thus lower the chance of heart attack or stroke. Fayad expects that within a year or two, the technology will be widely available. ■

A Doctor Whose Heart Is in the Right Place 5

Dr. Robert Jarvik captured the world's attention in 1982 when he implanted the first artificial human heart. But the device, while revolutionary, was nowhere near ready for prime time. The fact that the first patient lived for several months without his natural heart was extraordinary, but soon after the patient died, Jarvik and the rest of the medical community began to move away from mechanical hearts and toward devices that assisted, rather than replaced, the body's most important organ.

Fast-forward to 2001. After fourteen years on the drawing boards, the Jarvik 2000, which he calls an "intra-ventricular heart," is now in clinical trials. It's essentially a small titanium pump (about the size of a C battery) that keeps your blood flowing through the weak-

Photograph: top, courtesy of Mount Sinai Medical Center.



That's the ticker: Dr. Robert Jarvik and the Jarvik *2000.*

ened left ventricle should you experience heart failure. It's part of a new generation of pulmonary hardware that provides a "continuous flow" of blood—like a mini-propeller in a tube—as opposed to more traditional pumping devices, which are much bigger and create an externally audible pumping sound. Jarvik thinks artificial pumps like these could save as many as 100,000 people per year in the U.S. alone whose own hearts would otherwise give out.

At the Texas Heart Institute, where trials are being conducted, the Jarvik 2000 has already been implanted in nine patients awaiting heart transplants. But since there are only about 2,000 human hearts available for transplant each year, Jarvik is most excited about a clinical trial under way in England in which three people have received the pump as a "permanent" solution, meaning they were not awaiting a transplant; instead, the pump will remain inside them for the duration of their lives. (So far, two have survived.) Jarvik hopes to apply for FDA approval to conduct similar permanent-usage trials in the U.S. early next year. "Our goal is to make the Jarvik 2000 as common as a pacemaker," he says.

Dr. Mehmet Oz, director of the mechanical-heart program at Columbia-Presbyterian, says that the newest round of continuous-flow heart pumps, including the Jarvik 2000, represents a huge leap in terms of treating patients. He believes that these pumps will eventually enable doctors to extend the lives of patients now considered too old or sick to receive replacement hearts.

In fact, Dr. Oz, who did a heart transplant for Frank Torre (Joe's brother), has been leading nationwide clinical trials to determine whether elderly patients can benefit from the technology.

So far, the Columbia results are promising, with some patients living as long as two years using a pump. He hopes to begin implanting the new pumps within three months. "It's a big change for us," says Oz. "It's like the original Macintosh coming with a whole new operating system." ■

An Eczema Solution That's More Than Skin-Deep 6

Three years ago, when Stephanie Armenti was 4, she asked her mom why her chicken pox wasn't going away. But Stephanie, who had endured red, itchy, irritated skin since she was only a year old, didn't have chicken pox. She actually had, and still has, eczema, a skin condition that plagues more than 15 million people in the U.S, mostly children.

Stephanie's mother, Jacqueline, learned that NYU was looking for eczema sufferers to participate in clinical trials and began bringing her daughter from their home in Middletown, New Jersey, to the NYU Medical Center each week to help test a new ointment that appears to be the first significant step in treating eczema in decades. "It's a major advance," says Dr. Irwin Freedberg, chairman of the dermatology department at NYU School of Medicine. "It's a totally different approach, interfering with parts of the immune system that are really the effectors of what you see on the skin."

Eczema is an immunological reaction to physical or psychological irritants. (Because heat, stress, and airborne irritants are among the worst offenders, Dr. Freedberg says that dense urban environments like New York City can be especially hard on eczema sufferers.) Since 1960, the only significant treatment for eczema has been topical cortisone, a steroid-based cream. Cortisone sometimes causes side effects like burning, thinning of the skin, and the visible appearance of blood vessels near the surface of the skin, and kids are often steered away from using it because of its steroid content. "Every time I went to a dermatologist," says Jacqueline, "they gave me cortisone, cortisone, cortisone. She's little. I don't know the long-term effects."

For the past two years, NYU has been one of the lead test centers in the U.S. for clinical trials of several ointments. The one used by Stephanie is made by Fugisawa Healthcare of Japan. It's the first steroid-free topical ointment that suppresses the reaction of the immune system on the skin's surface. It was approved by the FDA in December, and became available under the name Protopic just last month.

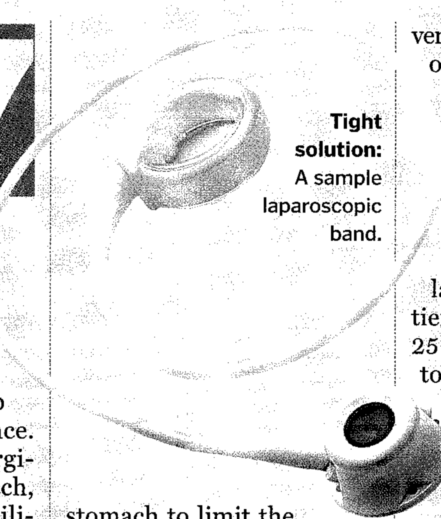
And not a moment too soon. "When we first went into NYU," explains Jacqueline, "she was covered everywhere except her trunk." And during the summer, her skin was splotchy-looking, because areas affected by eczema don't tan. But after a year of applying the ointment once a day as needed, her skin looks better than it ever has. And while some people experience slight burning as a side effect, Stephanie has not. "She can sleep a whole night now without itching," says her mom. "And she's not as cranky." ■

7

It's a Cinch to Lose Weight

With America getting fatter by the minute, it's no surprise that obesity-related surgeries are now among the fastest-growing in the country; more than 40,000 were performed last year. Most decrease the amount of food that can be digested or absorbed by removing part of the stomach or small intestine. Carnie Wilson became the poster child for this type of surgery after she lost 150 pounds. A new variation, now being tested in New York, promises a safer, less dramatic alternative.

Mount Sinai is leading a nationwide clinical trial to evaluate the effectiveness and safety of a new device called a laparoscopic band, or lap band in industry parlance. The idea: Instead of surgically dividing the stomach, doctors insert a small silicone band, like a tiny belt, by means of laparoscopic surgery (through small incisions in the abdomen, about an inch across), and cinch it around a portion of the stomach to limit the amount of food that can pass through. While not quite as dramatically effective as other methods, the lap band is believed to be safer, with less recovery time and easier reversibility than other versions of this surgery.



Tight solution: A sample laparoscopic band.

Dr. Michel Gagner, chief of laparoscopic surgery for the Mount Sinai School of Medicine, says lap-band surgery is already approved and wildly popular in Europe, and that patients typically lose between 25 and 30 percent of their total weight within a year. Once formal approval has been given in the United States (which could happen within months), Gagner expects the lap band to quickly become a popular choice for patients who are uncomfortable with the complexity and severity of a traditional gastric bypass. ■

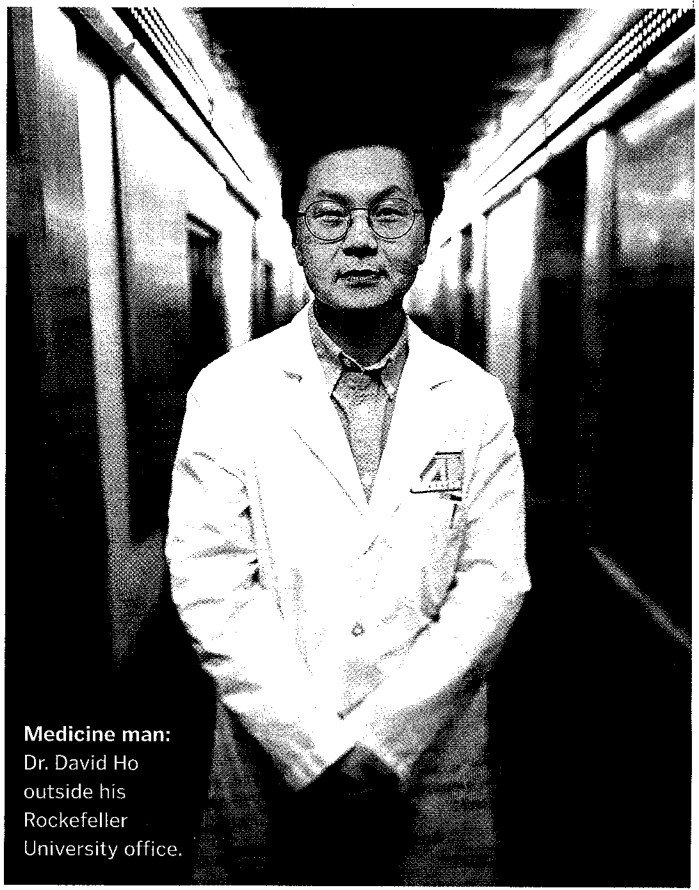
8

Since 1996, the protease-inhibitor cocktail has extended the life spans of millions of people infected with HIV. But that was simply one step, admittedly a huge one, in the battle against AIDS. Soon, David Ho and his team at the Aaron Diamond AIDS Research Center at Rockefeller University, who were at the forefront with protease-inhibitors, hope to begin human clinical trials of a drug, made by New Jersey–based Schering-Plough, that is the first of a new class of drugs designed to fight HIV.

These new drugs are known as entry inhibitors, and they do pretty much what the name suggests. Unlike protease inhibitors, which stem the growth of the virus after it is already inside the cell, entry inhibitors are designed to prevent the virus from getting in the door in the first place.

Here's how they work: Certain cells in the body have two docking points where a virus can attach itself and then enter. One of these docking points, or co-receptors, is called CCR5. The idea behind the new drugs is that if you can block the CCR5 docking point, the virus can't get in. Entry inhibitors won't replace protease inhibitors as a treatment option; rather, they'll open a new line of attack. Ho is cautiously optimistic. "Our excitement is reminiscent of the excitement we had when, in 1994, we first put these protease inhibitors into patients," he says. "And they obviously have had a tremendous impact."

In addition to studying the entry inhibitors, Ho and his team are also starting production of two vaccines they have been developing over the past three years. He says that because the need is currently greater in places like Africa (where 26 million people are estimated to be carrying HIV) and the Far East, they will first seek approval from foreign regulatory bodies, which often move faster than the FDA.



Medicine man: Dr. David Ho outside his Rockefeller University office.

The FDA, however, has quickened the pace when it comes to HIV. "In the AIDS field, the drug-development process has been shortened considerably," says Ho. "If you look at protease inhibitors, we first put them into patients in 1994, and they were licensed in early 1996. That's remarkable compared to the usual time line for drug development." ■

Continued on page 70

Photograph: top, Andrew McCaul.

Best Bets

BOTTEGA VENETA

RIMA SUQI

Surf's In The latest fashion victim? Vans, the rubber-soled foundation of every surfer's wardrobe, have been reinterpreted by Bottega Veneta in the company's signature woven style. But forget about wearing them to the beach: Salt water and Italian leather clash terribly. Available in women's sizes only, in black, white, orange, pink, and powder blue ($320).

▶ **BOTTEGA VENETA**
114 Wooster Street/212-334-4891
635 Madison Avenue, near 59th Street/212-371-5511

Cushion Effect There's something decadent about lounging on silk cushions. Scatter a few around your coffee table, light some candles, and before you know it, you're transported from Manhattan to Marrakech. Kevin Hart & Co. stocks 26-inch-square cushions covered in Cambodian silk and available in ten colors ($185).

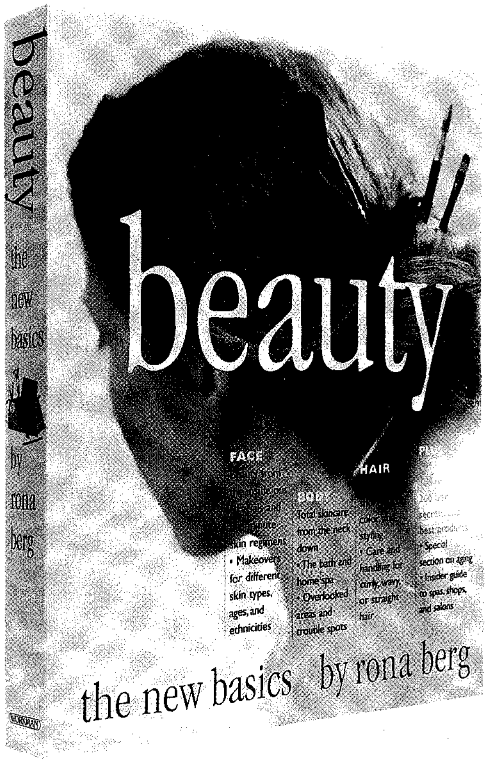
▶ **KEVIN HART & COMPANY**
31 North Moore Street/212-966-1963

PHOTOGRAPHED BY SHIN OHIRA

Gun Slinger

Camouflage is usually designed to enable you to hide in plain sight, but it's unlikely you'll go unnoticed on the beach while wearing this new men's swimsuit from Burberry. The company's iconic colors—tan, black, and burgundy—are used in a traditional military pattern. If you plan on wearing it this summer, you'd better start doing your calisthenics ($65).

▶ **CAMOUFLAGE**
141 Eighth Avenue, at 17th Street/212-741-9118



Reading Beauty

Rona Berg considers herself the Harriet the Spy of the beauty industry. "I am a glutton for beauty products and I needed to know all the secrets," says the former beauty editor, "and now I do." Her new book, *Beauty: The New Basics*, is an encyclopedia of beauty, with lists of products that really work, insider information on pricing, even the lowdown on FDA regulations ($19.95, Workman).

▶ **SHAKESPEARE & COMPANY**
939 Lexington Avenue, near 68th Street/212-570-0201
1 Whitehall/212-742-7025
137 East 23rd Street/212-505-2021
716 Broadway, near Fourth Street/212-529-1330

THE STORK CLUB

Tees for Tots

While pregnant with her second child, Laurie DellaFemina, owner of the Stork Club, created a line of what she calls "groovy basics" for preemies up to 24 months old—mostly T-shirts and onesies. Some are studded with glittering sequins; others stick to more traditional motifs like hearts, ducks, or flowers ($14–$29).

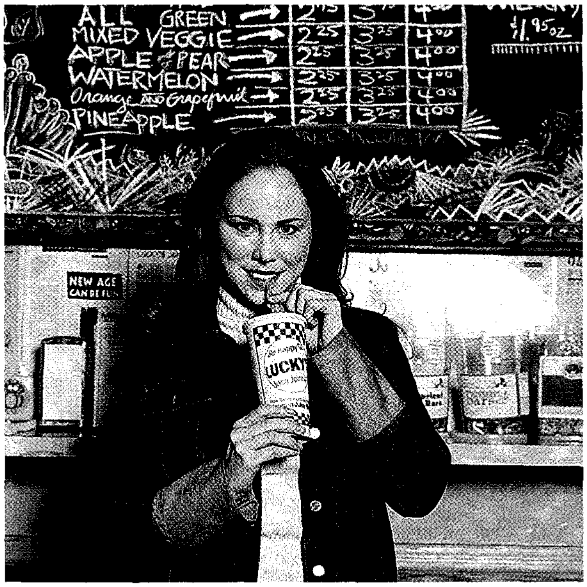
▶ **THE STORK CLUB**
142 Sullivan Street/212-505-1927

Sales&Bargains

AMY LAROCCA

Eastern Standards

Whether eating, drinking, or working out, Christy Turlington and her Sundari partners never lose sight of the connection between outer beauty and inner peace.



Here's to your health: Sundari partner Cavan Mahony sipping her favorite smoothie at Lucky's Juice Joint.

SUNDARI IS THE brainchild of three beautiful women. Ayla Hussain, Cavan Mahony, and original supermodel Christy Turlington teamed up in 1999 to create products based on ingredients imported from India, like comfrey, sandalwood, and cornflower. There's no dry-normal-oily breakdown at Sundari (which means "beautiful woman" in Hindi). Instead, it's all about your *dosha,* your distinctive combination of the elements: air, space, water, fire, and earth. Everybody is a combination of all of them, according to the Sundari philosophy, with one more dominant than the rest. *Vata* types are ruled by air and tend to have skin that's cold and tight; *kapha,* or earth-skin types, tend toward the oily; and *pitta* types, ruled by fire, tends to be sensitive. (Don't worry, there are pamphlets and things to help you figure it out.) Since developing a holistic approach to skin care is all about the lifestyle, we wondered where the Sundari ladies go, once they're cleansed and exfoliated and duly moisturized, to round out that radiant, inner-peace look.

For yoga, they go to **Jivamukti** (404 Lafayette St., third floor, 212-353-0214; and 853 Lexington Ave., near 64th St., 212-396-4200). "We give our staff passes," says Turlington, "and we all make an effort to attend classes regularly." For groceries, Turlington likes **Life Thyme** (410 Sixth Ave.; 212-420-9099), with its huge selection of vitamins, herbal teas, and organic veggies. Afternoon snacks at Sundari headquarters come from **Lucky's Juice Joint** (75 W. Houston St.; 212-388-0300). "Reggae Rhumba is our favorite one," says Mahony, "but there's also an immune-booster that's great for flu season." Favorite restaurants are the very Zen **Wild Lily Tea Room** (511 W. 22nd St.; 212-691-2258)—"The colors and atmosphere are impeccable!" raves Hussain—and **Angelika's Restaurant** (300 E. 12th St.; 212-228-2909): "It's always fully packed," says Mahony, "but it's worth the wait for their delicious desserts made from tofu." We'll take her word for it. For a good read, Hussain loves **East West Books** (78 Fifth Ave.; 212-243-5994) because of its exhaustive collection of books on Eastern philosophy, yoga, Ayurveda, vegetarianism, spirituality, and meditation—and its killer selection of incense. Unfortunately, there is, as yet, no place to shop for Turlington's genes.

Picks of the Week

French Connection's inventory of flat-front pants, flirty skirts, and clingy tees is on sale (up to 75 percent off). Arrive early and comb the racks for the real finds—1,500 pieces by sleek English designer Nicole Farhi will be mixed in. *Parsons Exhibition Center, 560 Seventh Ave., at 40th St. (212-221-3157); A.E., M.C., V; Mon.-Thurs. 11-7, Fri. 10-6:30; 3/12-3/16.*

Duty Free Apparel, Ltd. This week you don't have to go any farther than midtown to get deals on logo bags from Prada, Fendi, and Gucci. Prada wallets are regularly $350 and up; here they're $150. Fendi baguettes regularly start at $500; here they're $275. *204 W. 35th St. (212-967-6548); A.E., M.C., V.; Mon.-Fri. 9:30-5:30; 3/14-3/21.*

Antiqueria Tribeca is holding its first warehouse sale. A large selection of Art Deco, Biedermeier, and signed Thonet furniture will be up to 70 percent off. *129 Duane St. (212-227-7500); A.E, M.C., V.; Thurs.-Sat. 11-7, Sun. noon-6; 3/15-3/18.*

United Colors of Benetton is clearing its Queens warehouse of brightly colored separates for men, women, and babies. There's plenty of linen and light colors for spring, as well as some winter leftovers. *40-06 Main St., Flushing (718-461-7777); A.E., M.C., V.; Mon.-Wed. 10-7, Thurs.-Sat. till 8, Sun. noon-7; 3/15-3/22.* ■

DO NOT PHONE: Send suggestions to Shyama Patel, New York Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusiveto "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Photographed by Karen Pearson.

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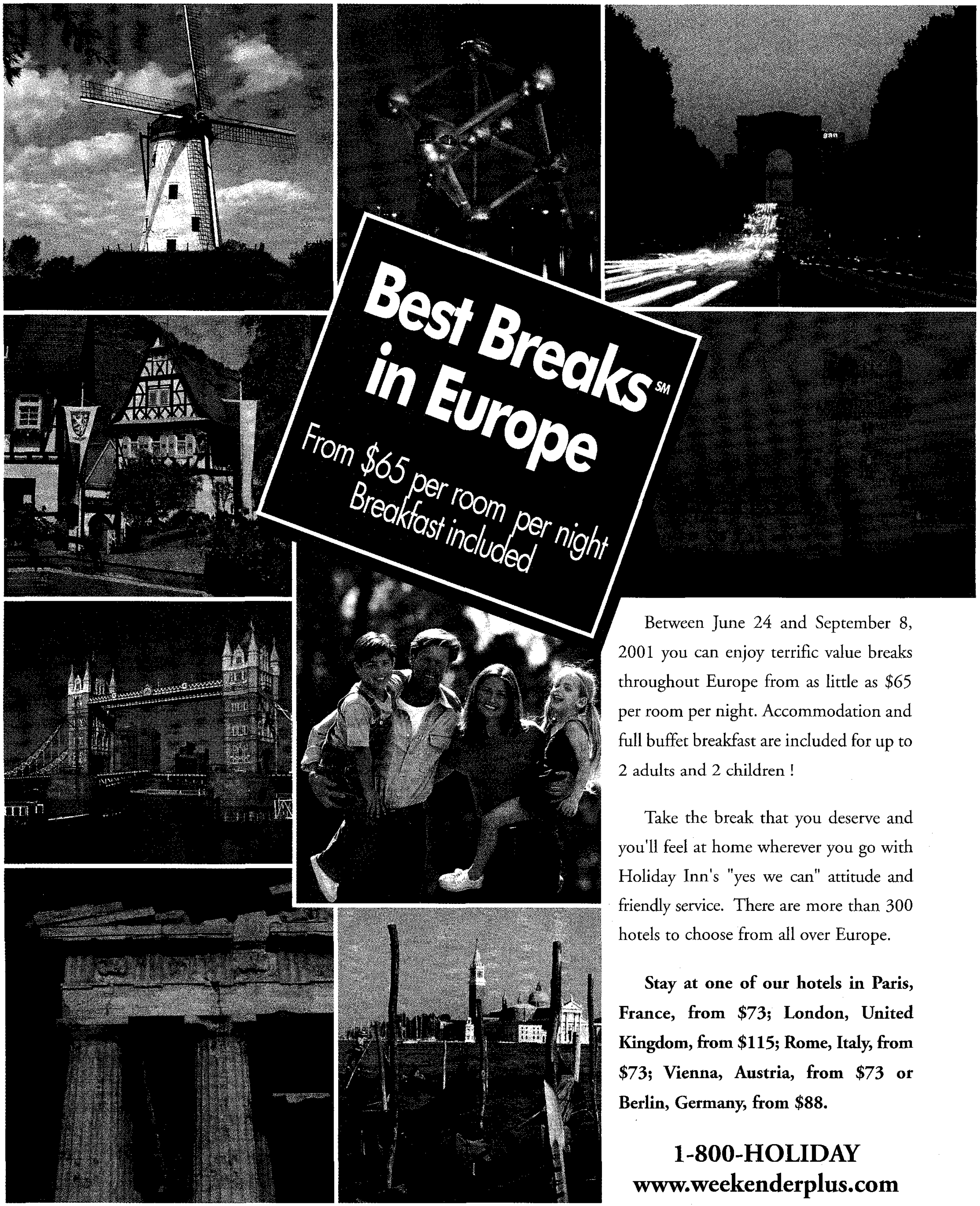

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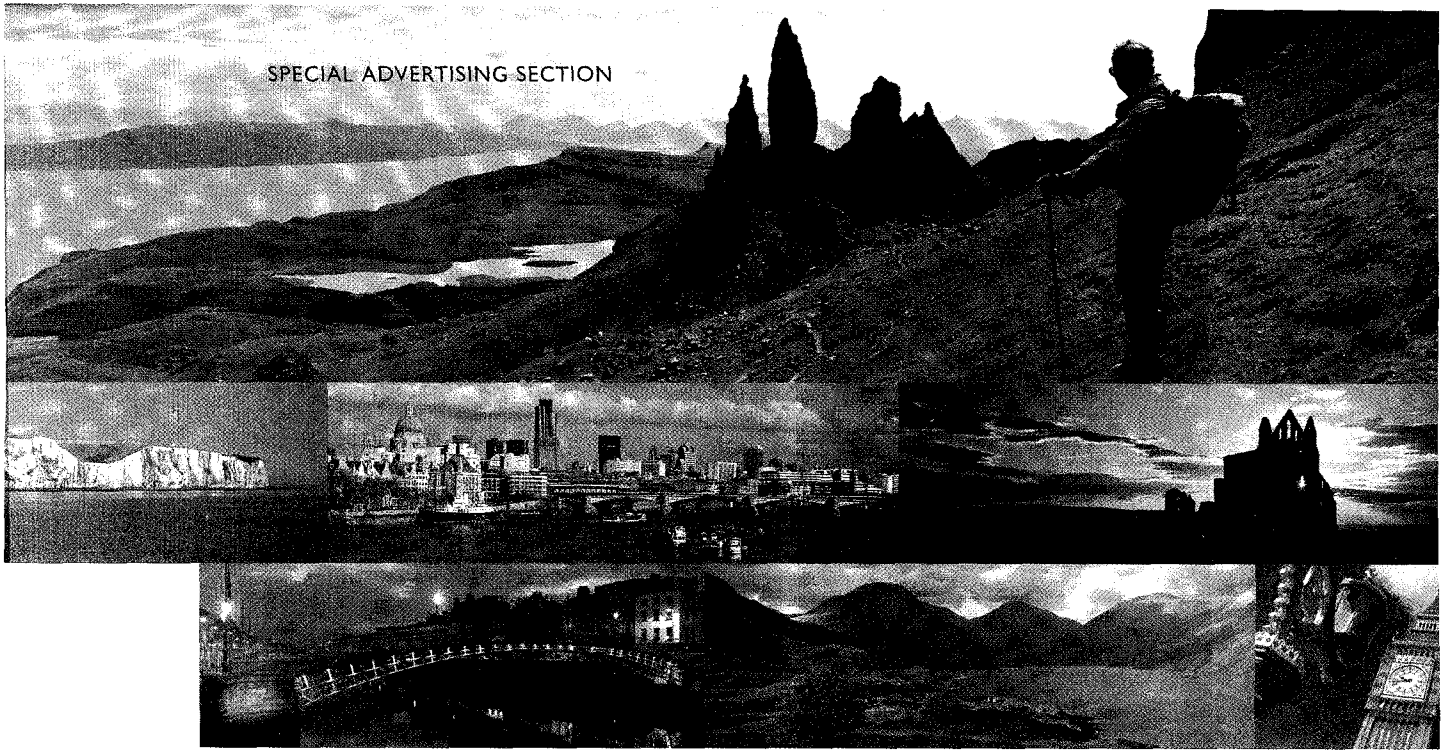


EUROPEAN VACATION

NEVER HAS THERE BEEN A BETTER TIME TO VACATION IN EUROPE. There are fabulous packages to be had from major airlines, cruise lines, and car rental companies. There's the still-strong dollar. And there are abundant festivals and pageantry, from Trooping the Colour on Horse Guards Parade in London for the Queen's birthday in June, to Siena's Palio Horse Race each summer, to the Salzburg Music Festival from mid-July. All of which make the journey across the Atlantic irresistible for 2001. Here, you will find information on amazing European vacations in England, Ireland, Scotland, and Monaco. Book your flight now and start packing!

BEVERLY HOOD ALLEN / CREATIVE SERVICES DIRECTOR   CHRISTY CASAMASSIMA / EDITOR   BOLLE DESIGN / CREATIVE   LAUREN PRICE / WRITER   LORY CONKLIN / RESEARCH

BED & BREAKFAST

ALL PHOTOS: IRISH TOURIST BOARD
CLOCKWISE FROM TOP LEFT: RIVER LODGE, BANTRY, CO. CORK;
COUNTRY SCENE; SHEEN FALLS LODGE, KENMARE;
PUB GRUB; TUMER GLASSHORE BALLYFIN COLLEGE, CO. LAOIS;
LOWER RIGHT: HORSE RACING

IRELAND & AER LINGUS

Ireland is legendary, friendly, ancestral, and amazingly fun. These are words to begin the story of Ireland. What is more, visiting Ireland is as easy as ABC. From tracing ancestry, to train rides around the bogs, to the famous cookery schools like Ballymaloe, Ireland is a perfect spring getaway. Rent a car, take to the open roads (read uncrowded), and drive wherever you please. Bear in mind renting offers visitors the flexibility to chart a different course every day.

Have a pint at famous public houses in Killarney or head for Cobh to see where the Titanic last called before starting its doomed 1912 journey. From the United States, it is a short flight over to Shannon (Aer Lingus has the most flights there from Kennedy and Newark), pick up a rental car and head to Waterford for the world's most prized crystal. It's worth the price of the airfare.

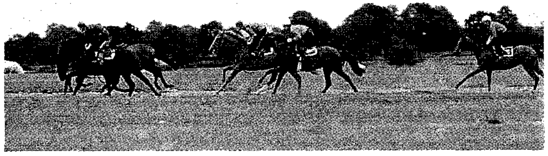
If invigorating fresh sea air and literally hundreds of things to do from day to night seems ideal, Galway has all that. Indulge in a plateful of fish and chips at a pub along with the locals. Watch swans go by near the Spanish Arch. Check out all the literary landmarks.

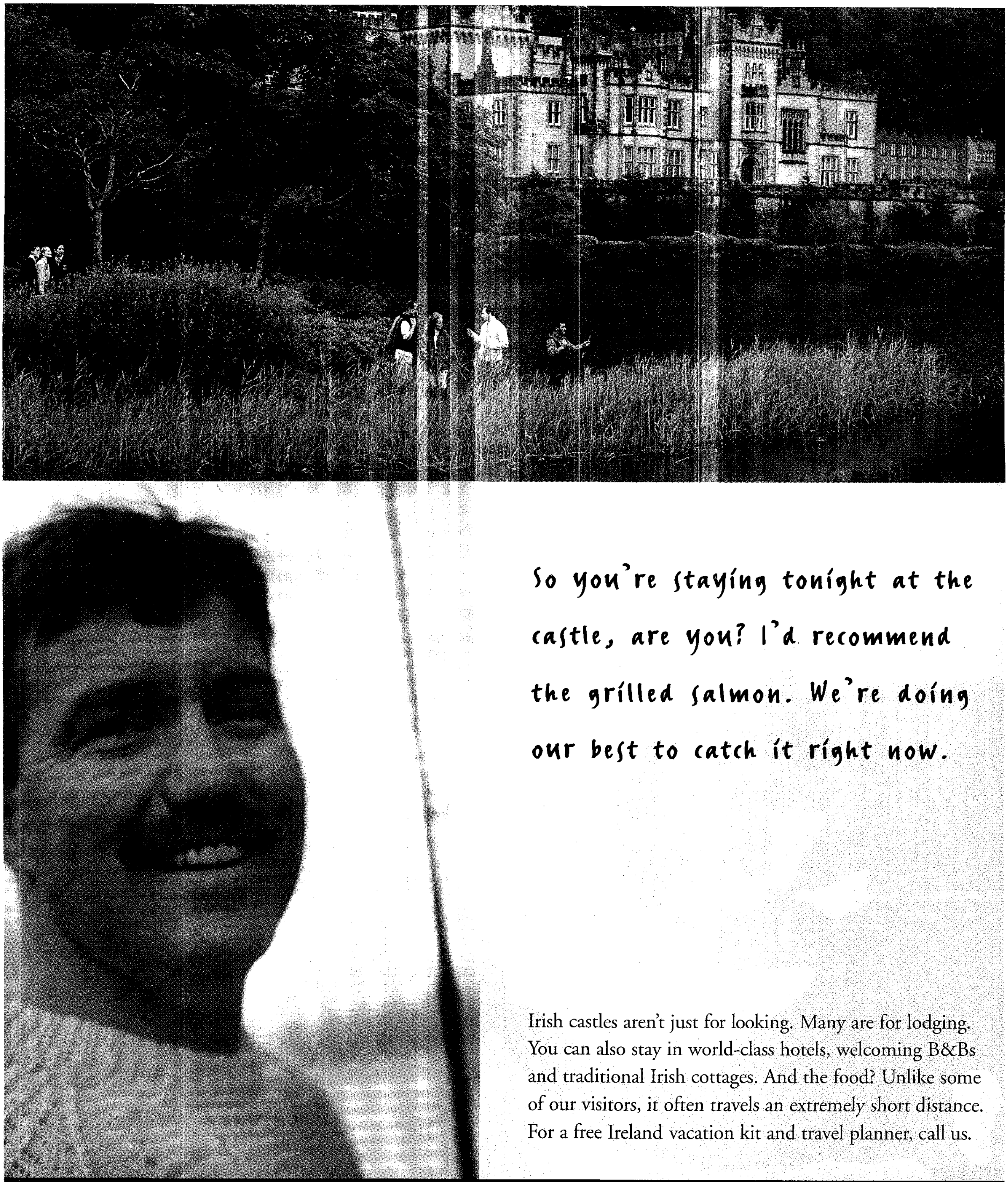
Drive 35 kilometers east of Galway and stay at St. Cleran's hotel in Craughwell – once the estate of director, John Huston which he described as "one of the most beautiful houses in all of Ireland."

See Cork where some have said the food is the best in the land. Drive less than an hour to stay in any one of the 12 glorious guest rooms at Aherne's. Even better, get there in time for dinner since it's said to serve the most excellent seafood in town.

And, if a few days of urban life in Dublin are all you need, then this friendly-as-a-pub city provides visitors the feel of a village along with the allure of a big metropolis. Rich in culture, it's where native sons like Yeats, Shaw, and Beckett lived. Nightlife is filled with pubs, trendy clubs, and music that inspired the likes of U2 and Sinead O'Connor.

If you have four days over Easter, Irish Cycling Safari takes enthusiasts on a journey that begins with a full day and night in Dublin before cycling from Enniskerry to Glendalough for the weekend then heading back through stunning Sally Gap onto Powerscourt. *(Cont. on p.4 a.)*





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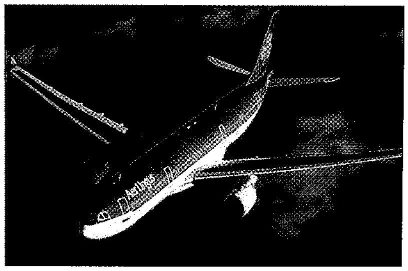


(Cont. from p. 2a.) Visit the place where the Titanic was built in Belfast. Pleasantly transformed, the city's center is quite pedestrianized with benches along the way where visitors and locals alike sit and listen to the street musicians or just gaze at all the remarkable elaborately sculptured Victorian and Edwardian buildings. Check out the Belfast Pub Walking Tour to drink at famous pubs like the Crown Liquor Saloon. Hunt the covered arcades for fine Irish linen and hand-cut crystal. And no theatre-lovers visit to Belfast would be complete without a night out at the celebrated Lyric Theatre to see a great Irish production.

Booking a seat on Aer Lingus is as easy as buying linen in County Down. More Americans fly Aer Lingus to Ireland than all the other carriers combined – which of course flies to more Irish cities than any airline. Here's another amazing fact. Aer Lingus has more seats to Ireland each year than half the population of Ireland, which at last count was over 3.5 million folks. And if that's not easy enough, Aer Lingus offers exclusive U.S. Immigration pre-clearance. Translation? The airline's passengers do not have to clear immigration upon arrival back home.

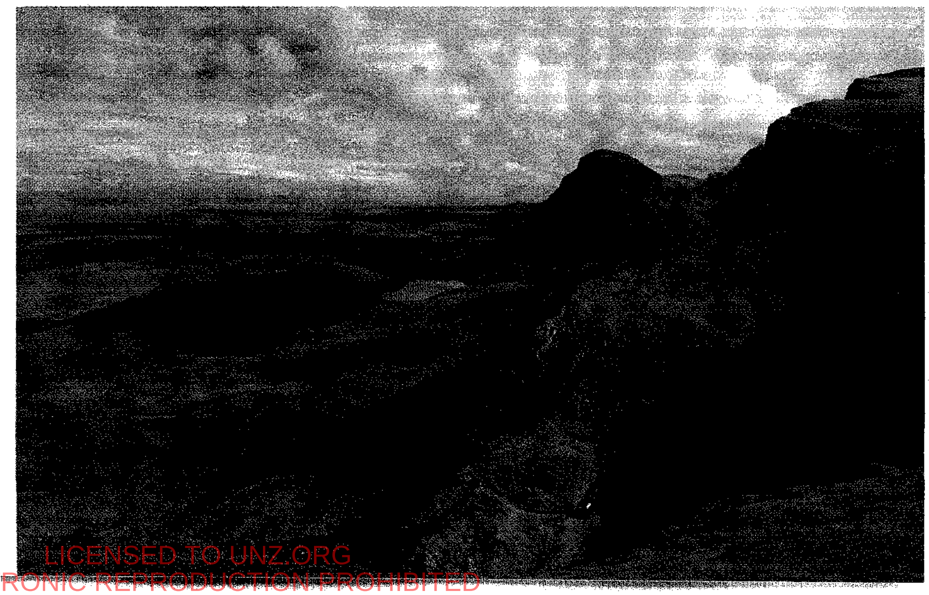
True Irish hospitality begins on this side of the ocean when flying Aer Lingus, offering both Classic economy and Premiere business. Choose Classic and actually sit among some of the world's most recognized poetry typical of Keats and Shaw. Enchanting poetry is intricately embroidered on every seat (it's on the carpeting and blankets, too) and in fact generates calls from passengers to the airline with favorable comments.

The award-winning business class service gets you a complimentary chauffeured drive to the airport on both sides of the Atlantic and achieves a level of excellence which often surpasses other transatlantic carriers. And if it pleases you, Aer Lingus will provide you with a complimentary three-day car rental instead of the chauffeured ride.

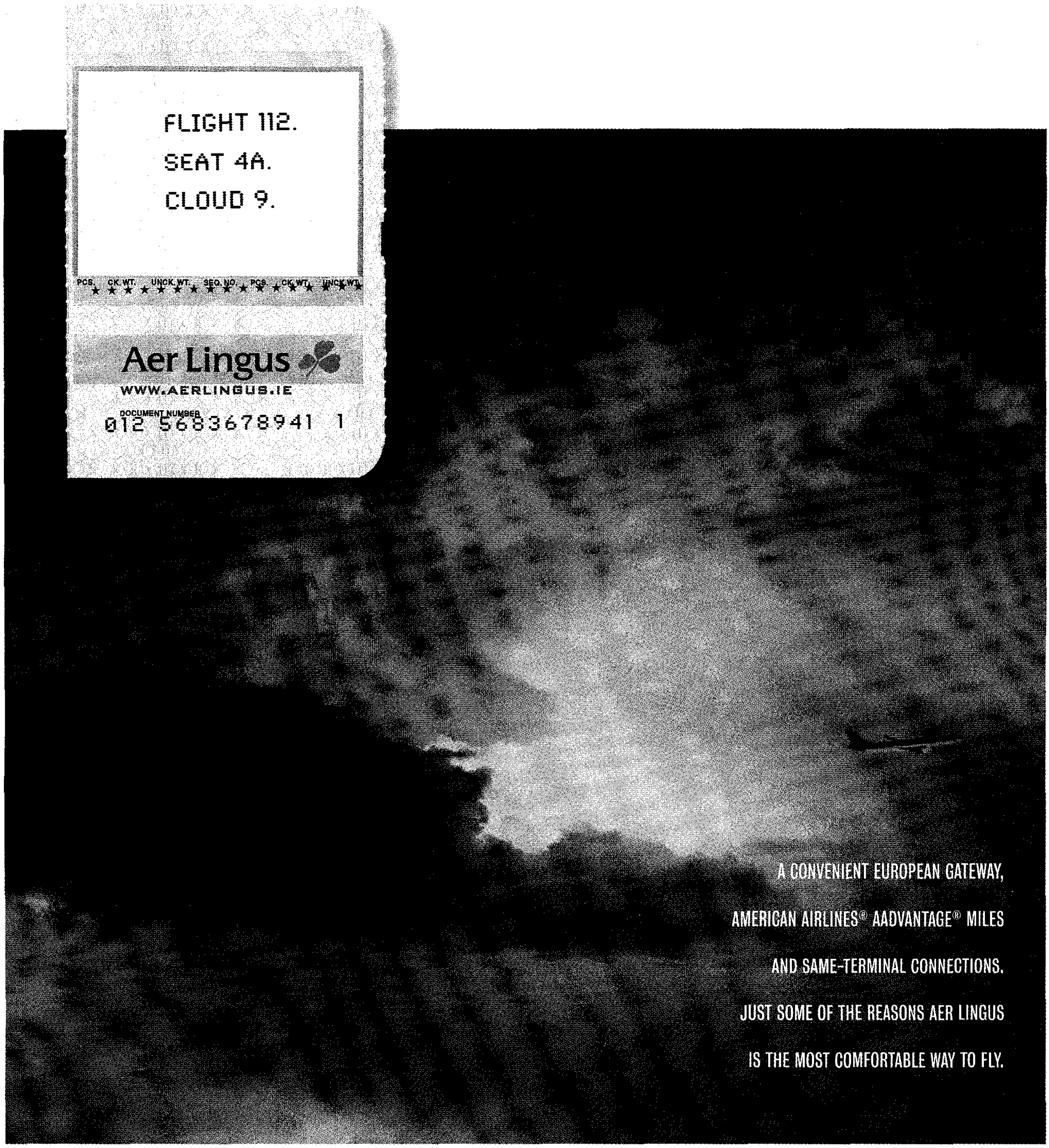
SCOTLAND

EXPLORE THE PAST – GLIMPSE THE FUTURE. FOR YEARS, FILMMAKERS HAVE BEEN HAVING AN outright love affair with Scotland. A magnificent backdrop to celebrated films like *Braveheart* and *Rob Roy*, visiting is that and so much more.

Visitors to Edinburgh will find the view of the castle up on the hill awesome and powerful. Walking the Royal Mile from the castle down and through the medieval Old Town transports tourists to a time of romance, heroes, and heroines.



HILLS & LOCKS,
SCOTTISH HIGHLANDS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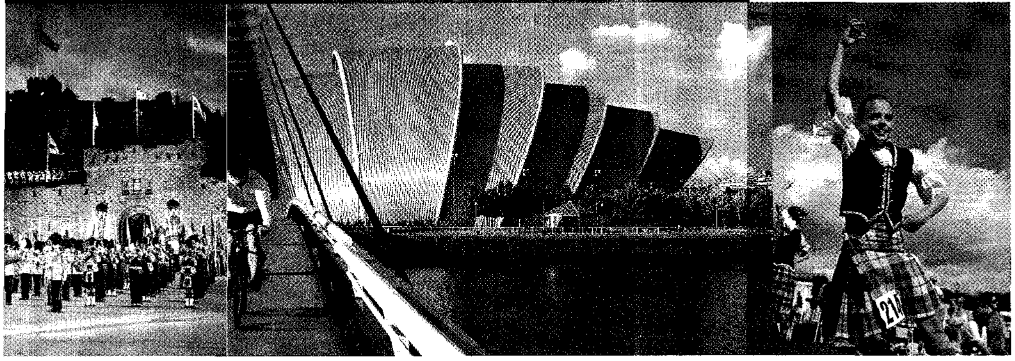
For Edwardian splendor, stay at the exclusive Balmoral Hotel or The Caledonian Hilton ("The Caley") where Victorian blends with modern.

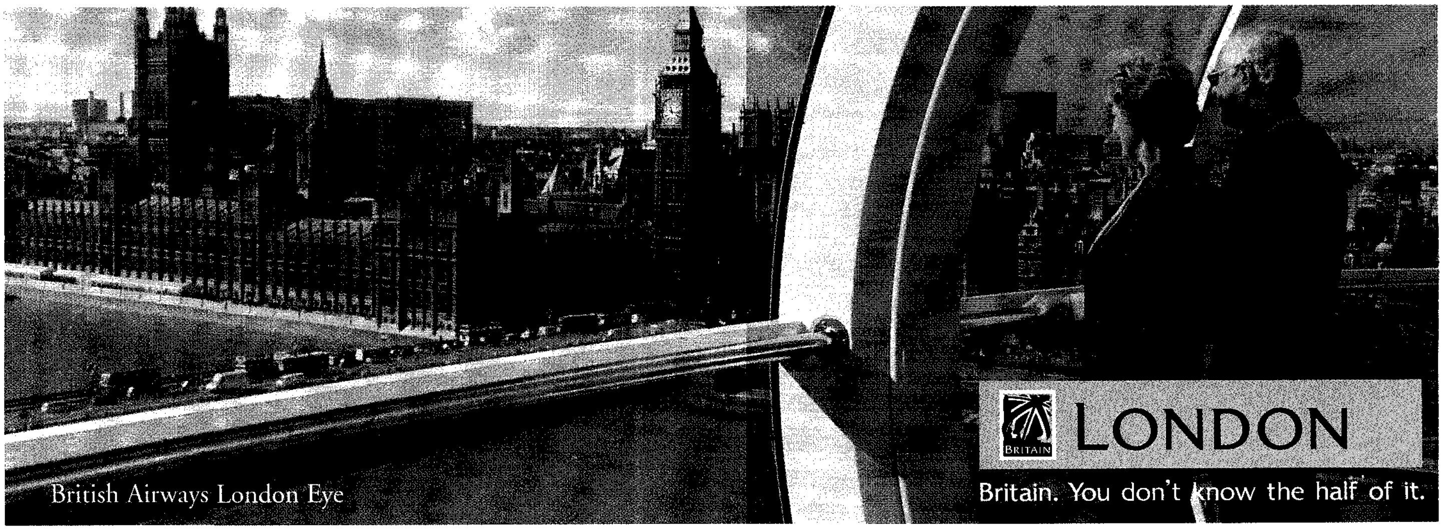
To the northeast lies Aberdeen where visitors find a wealth of history among the castles – along with an almost unspoiled coastline. And incidentally, a fine place for touring the sights on a bicycle.

To the west of Aberdeen, the valley of Royal Deeside is where tourists get a first glimpse of Balmoral castle. First built for Queen Victoria and her consort Albert, the castle remains a favorite retreat for the royals.

If golf is your game and the prospect of playing on the legendary Old Course at St. Andrews feels like the idyllic vacation, it's absolutely worth the car ride through beautiful villages and towns from Edinburgh or Aberdeen.



ABOVE LEFT: STIRLING CASTLE
BELOW, LEFT TO RIGHT:
EDINBURGH CASTLE/MILITARY TATTOO;
THE "ARMADILLO" GLASGOW;
DANCER AT THE HIGHLAND GAMES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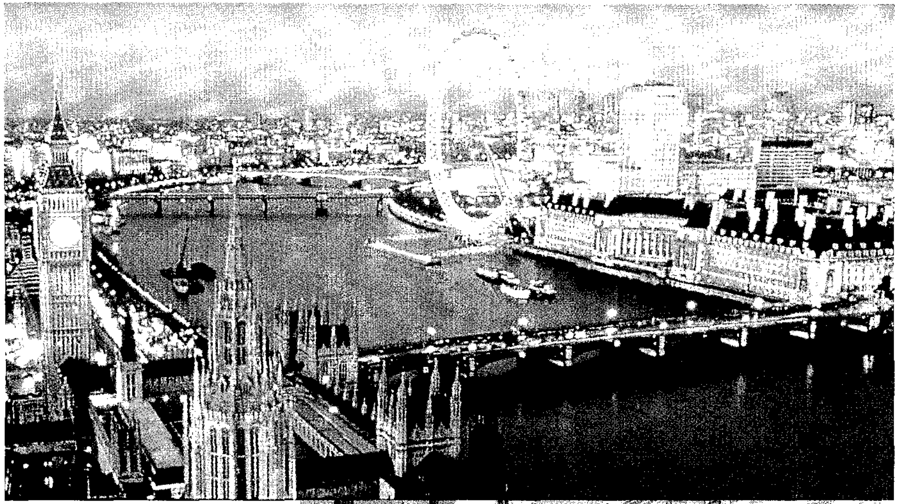


TOP: VIEW FROM BRITISH AIRWAYS' LONDON EYE
RIGHT: BISTROT 2 RIVERSIDE, OXO TOWER WHARF
FAR RIGHT: TEA, SAVOY HOTEL

LONDON

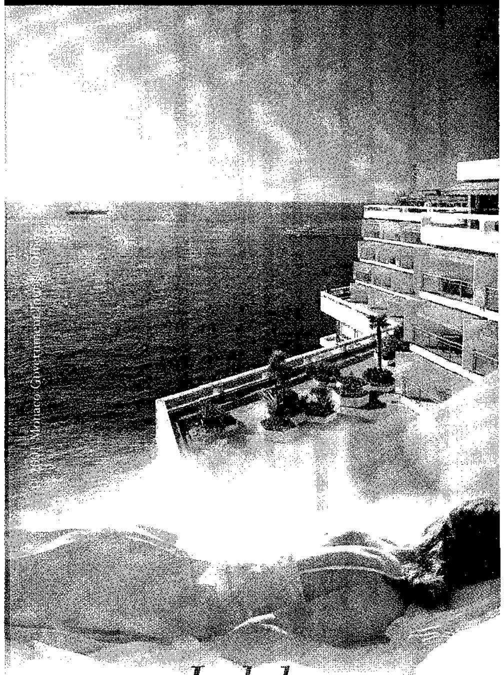
BURSTING WITH STYLE, LONDON IS NO MORE JUST A BASTION of pomp and ceremony. Forever steeped in tradition and royalty, visitors today can embrace tradition along with the latest trends – from fabulously up-to-the-minute restaurants, even cooler hotels, and some excellent shopping. Springtime means the Chelsea Flower Show and with summer comes Wimbledon. It can even mean April in Paris for the day.

London is brimming with cultural, artistic, and theatrical events. Magical museums like the new Tate, impressive galleries in every part of town, and maybe the best Saturday morning market in the world on Portobello Road are just the tip of the iceberg. This is the diversity that is London – throughout each day.

No longer a city of pies, pints, and funny-named foods like bubble and squeak, restaurants like Spoon+ and Gordon Ramsay (just awarded three stars from the esteemed *Michelin Guide*) draw crowds. And as always, Sir Terence Conran still delights palettes and shopping baskets at Bluebird and Bibendum.

Grand hotels like the Lanesborough offer well-priced packages, particularly close to Easter. With a personal butler eager to fulfill any request, it's pretty hard to not feel like royalty here. Easter packages get you Taittingers, breakfast in the Conservatory, and more. If the richness of Belgravia seems your cup of tea, check out the small boutique-like (home-to-home, if you will) Sheraton Belgravia. Newer hotels like Conran's Great Eastern Hotel on Liverpool Street are the trendy picks of the moment, offering design and discretion.

Monaco



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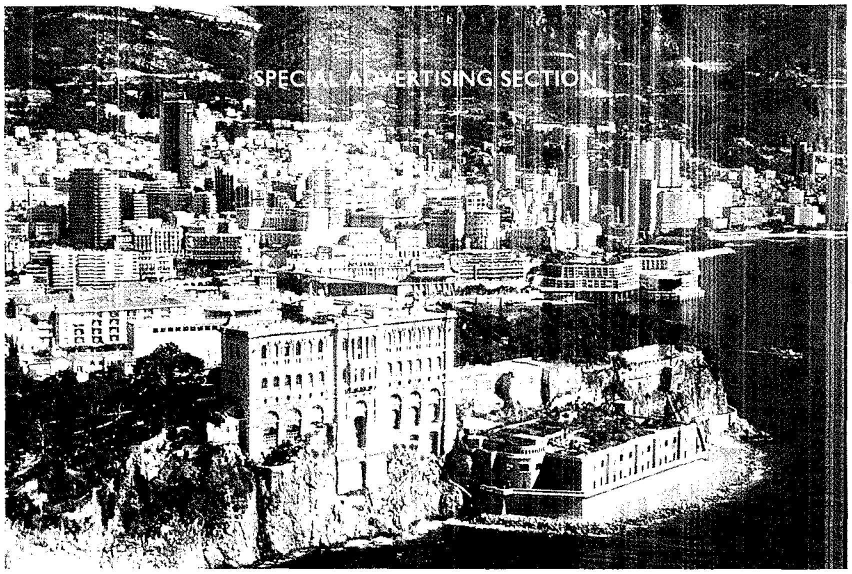


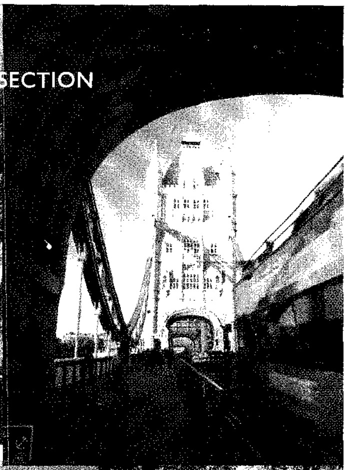
MONACO, THE OCEANOGRAPHIC MUSEUM

MONACO

Nestled between the Alps and the Mediterranean and surrounded by the French and Italian Rivieras sits a jewel no bigger than Central Park. It's not just the perfect year-round weather, or the prospect of playing a few hands of blackjack among the natives, that lures visitors to this enchanting Principality. It's really anything you can imagine when thinking glamour and luxury.

And as if spring in Monaco needed another reason to visit, QVC's "Cure by the Shore" benefit means a star-studded attraction with fabulous buys benefiting the National Women's Cancer Research Alliance. That's in addition to the exciting World Music Awards and the Monaco Grand Prix with time left to be pampered at Monaco's Les Thermes Marins sea water spa.

And by virtue of Monaco's prime location, places like Cap D'Antibes, St. Jean Cap Ferrat – not to mention Cannes and St. Tropez – are but a short ride away. Renting a car is easy enough, but for non-drivers, Monaco's new underground railway station effortlessly takes visitors to all the neighboring destinations.



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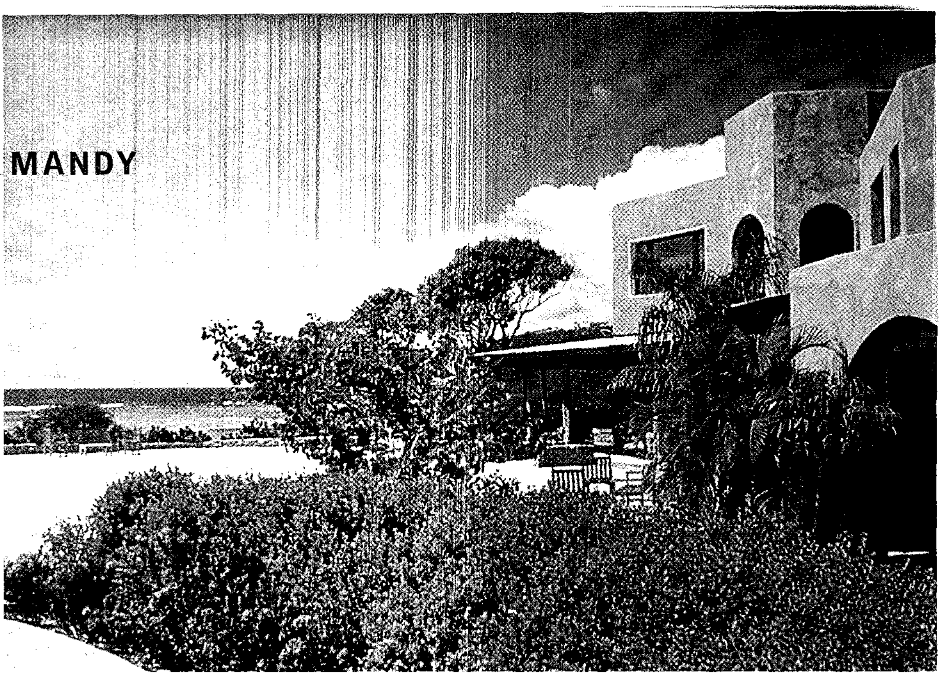
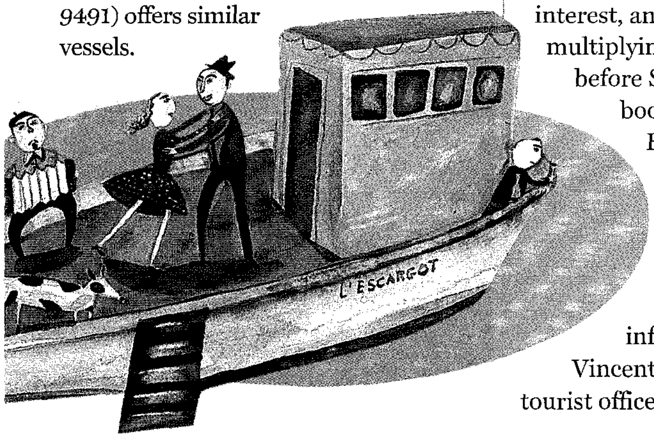
Travel

TARA MANDY



Barge Right In

For years, fully staffed luxury hotel-barges have offered travelers a unique way to meander through the French countryside in high style. But what about piloting a boat through the canals of France all by yourself? Self-drive *houseboats* (that's what the French call them) resemble true barges—they're just smaller and funkier—and are equipped with a solarium, a kitchen, and comfortable sleeping cabins. Simple to operate, your barge comes with maps and a full tank of diesel fuel. When it's time to shop, eat, or explore (rental bikes are available by the week), simply tie up to a tree or a portable metal stake and head ashore. Barge Broker (800-275-9794) leases self-drive houseboats from $1,000 per week for a simple two-person barge during the low season to about $3,000 for a deluxe six-person barge in the summer; Crown Blue Line (888-355-9491) offers similar vessels.

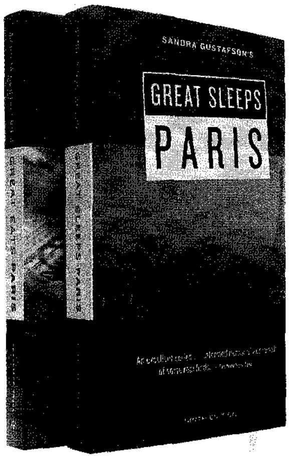


Next Stop, Grenadines

For some people, no sooner is a Caribbean destination proclaimed to be *hot* than it is replaced by the next big thing. First St. Barts, then Anguilla, and now the ultratrendy Turks and Caicos. So what's up next? Our money's on St. Vincent and the Grenadines, a collection of fertile islands with mirror-calm waters long favored by yachters, beach combers, and the occasional privacy-seeking celebrity. Travel agents who specialize in the Caribbean are already reporting a noticeable spike in interest, and upscale resorts are multiplying. If you want to get there before Starbucks, consider booking a room at Cotton House Resort on Mustique (800-826-2809) or at Carenage Bay (pictured above, 784-458-8000), which opened last year on Canouan. For further information, contact the St. Vincent and the Grenadines tourist office (800-729-1726).

Here Comes the *Soleil*

Say the name Auberge du Soleil, and the inevitable response is a knowing sigh. Well-heeled romantics have been flocking to Napa Valley's pricey resort for fifteen years, charmed by its country cottages and olive-grove setting. So we've got high hopes for the just-opened, boutique-sized Spa du Soleil (707-963-1211). Inspired by the vineyards and orchards that surround it, the spa offers inventive treatments that include an Olive Leaf Body Exfoliation and a Grapeseed Body Masque, plus the usual selection of salon services. (All treatments cost $125 per hour.) Also, look for Auberge du Soleil's first sister resort, Esperanza, to open in Los Cabos, Mexico, next year.



etc.

DISCOUNT VOLUMES For tips on affordable yet high-quality restaurants and hotels in Paris, we've always relied on Sandra Gustafson's guides, and, happily, updated editions of *Great Eats in Paris* and *Great Sleeps in Paris* (formerly *Cheap Eats* and *Cheap Sleeps)* are out in time to plan our next trip this spring (Chronicle Books, $14.95). • **STANHOPE SPRINGS ETERNAL** In celebration of its seventy-fifth anniversary in May, the Stanhope Park Hyatt at Fifth Avenue and 81st Street (212-774-1234) will feature a new menu of Gatsby-era dishes and cocktails best enjoyed at its outdoor dining terrace facing the Met. • **TURKS DELIGHT** Grace's Cottage, a Caribbean-Asian restaurant that could hold its own in the Flatiron district, just opened at Point Grace resort on Providenciales, in the Turks and Caicos (888-682-3705). We're already hooked on their pumpkin-and-coconut soup with toasted macadamias. • **L.A. SHOPS** *FYI Fashion Guide*, the *Zagat*-like resource for NYC clothing stores, debuts its L.A. edition in April, with London, Paris, and Miami to follow this fall (F.Y.I. Fashion, Inc., $14.95).

Photographs: top, Studio Lidio; bottom, Shin Ohira. Illustration by Giselle Potter.

cue

A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

Memento

Opens March 16

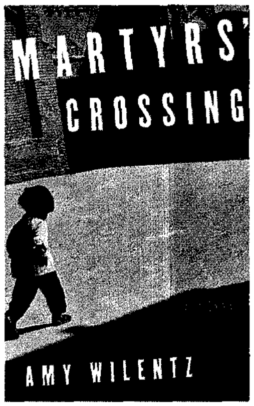
We thought amnesia-as-plot-device was best left to *Days of Our Lives,* but director Christopher Nolan proved us wrong. Guy Pearce stars in this tight, witty thriller, in which he takes a hit to the head and . . . *wait, what was it about again? And who are all these people?* (See page 74.)

Books

Martyrs' Crossing

By Amy Wilentz; Simon & Schuster; $24

A child's death at an Israeli border station opens this first novel by the former Jerusalem correspondent for *The New Yorker,* and the diplomatic waves ripple out from there. *Martyrs' Crossing* is already drawing raves for its depiction of a love affair riven by the ideologies and violence of the Middle East.



Theater

The Book of Liz

At the Greenwich House Theatre

Jerri Blank finds Jesus! Amy Sedaris, the debauched, flaky Ms. Blank from Comedy Central's *Strangers With Candy,* returns to the stage in habit and sensible shoes. It's no surprise that her brother David, known for his cheerfully warped essays and fiction, is the playwright. In previews now. (See page 81.)

Restaurants

The Half King

St. Patrick's Day Specials

For the week of March 17, Sebastian Junger's place goes green, serving every Irish food imaginable: boiled bacon and cabbage, lamb stew, rollmops, smoked Irish salmon . . . And on Sunday, actor Brian Mallon will be reading, too, from the likes of Joyce, Yeats, and Dylan Thomas. (505 West 23rd Street; 212-462-4300.)

Benefit

The Art of Creation

At the Angel Orensanz Foundation for the Arts

What inspires Laurie Anderson (pictured), besides *Moby-Dick* and William Burroughs? *New York*'s Maer Roshan will ask her—as well as actress J. Smith-Cameron, novelist Michael Cunningham, and many more—when he moderates this panel about artists' motivations and influences. Proceeds go to the New York Foundation for the Arts, which supports emerging artists. (See listing, page 102.)

Art

Dressing for a New York City Childhood

At the Museum of the City of New York

Best of the Week

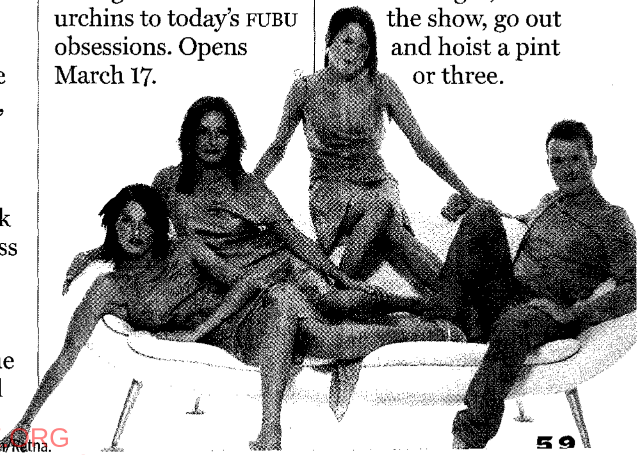
It wasn't all sailor suits and pinafores. This exhibit—drawn from the museum's own collection—explores the experience of growing up in New York through kids' wear, from New Amsterdam portrait apparel to the rags of immigrant street urchins to today's FUBU obsessions. Opens March 17.

Nightlife

The Corrs

At Radio City Music Hall

They're a lot hipper than the Clancy Brothers, and a lot more attractive—especially these days—than U2. So get a head start on St. Pat's when this Irish band (pictured) plays Radio City on March 16. And at midnight, after the show, go out and hoist a pint or three.

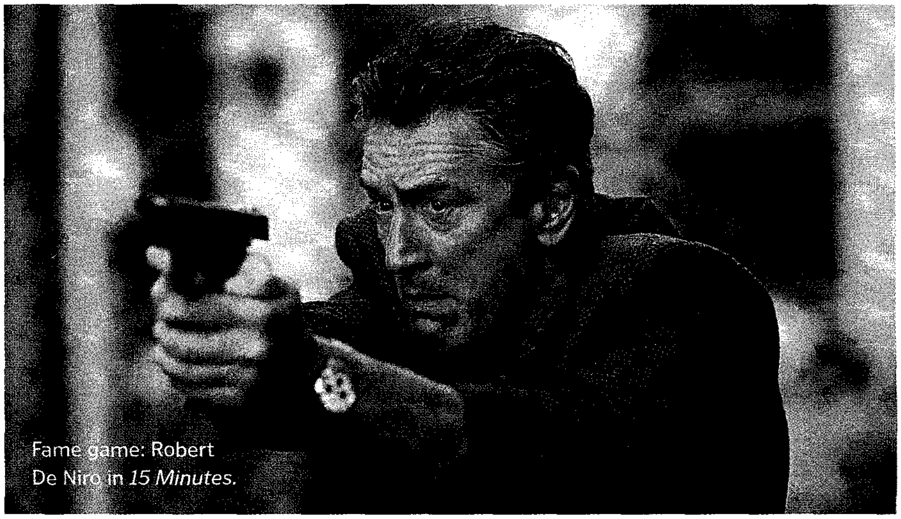


Photographs: clockwise from top right, courtesy of the Museum of the City of New York; Mike Owens/Retna; Anja Hinrichsen/Retna.

MOVIES PETER RAINER

Now, Voyeur

15 Minutes is full of the gratuitous sensationalism and media manipulation it pretends to deplore; Agnès Varda finds herself among oddballs and outcasts.



Fame game: Robert De Niro in *15 Minutes*.

AS EDDIE FLEMMING IN **15 Minutes**, Robert De Niro plays a superstar New York homicide detective who gets his picture on the cover of *People* and swaggers before the omnipresent TV-news cameras as if he were the heavyweight champ. Eddie craves the limelight while pretending he doesn't. We're supposed to regard him as a media-created celebrity and the epitome of his tabloid times. He's also a genuine hero, but there is—you guessed it—a dark side to our national celebrity-mongering. Most of the movie is taken up with Eddie's pursuit of two loathsome recent Eastern European immigrants, Oleg (Oleg Taktarov) and Emil (Karel Roden), who go on a vengeful murder spree, filming their own kills with a stolen video camera. If caught, they intend to use a mixture of the insanity defense and double jeopardy to eventually win their freedom while selling their story to the highest bidder. "I love America," says Emil. "No one is responsible for what they do."

Not even filmmakers? John Herzfeld, the writer-director, attacks America's lust for voyeuristic sensationalism by aping the very tactics he decries. *15 Minutes* is filled to the gills with in-your-face shock effects and lurid foaming-at-the-mouth melodrama. To credit Herzfeld with irony or black humor would be far too generous. Essentially, he's appealing to our worst instincts and then scolding us for going along for the ride. The presence of De Niro, and the film's strident note of overweening importance, may convince some people that what they're watching is not a scam. But it's not a very successful scam—it's too foolhardy for that. Kelsey Grammer, for example, playing a righteously slimy tabloid-TV anchor, is such a broad cartoon that even the dunderheads in the audience will realize something's amiss. If you're going to indict the tabloid culture of the so-called media age, at least get it right: It's not the big blowhard commentators who are at issue, it's the insidiousness of the way the news gets reported, if it gets reported at all. The problem is much more about what you *don't* see than what you do.

As a counterbalance to the hero-cop celeb Eddie, we have the media-shunning arson investigator Jordy Warsaw (Ed Burns). Jordy and Eddie are like a duo from an old Western: The older man teaches the hothead stripling the ropes because Jordy reminds him of his youthful self. As hokey as all this is, De Niro and Burns at least get some buddiness going. De Niro's nuggety, streetwise preening and Burns's romanticized idealism are far enough apart to complement one another. The two men look good together, even if what they're called upon to do is often embarrassing. Worst are the aw-shucks-aren't-I-cute scenes where Eddie prepares to propose to his TV-reporter fiancée (Melina Kanakaredes). When it comes time for Robert De Niro to sit for his lifetime-achievement awards, someone would do well to drop these scenes from the filmography.

15 Minutes
Starring Robert De Niro, Kelsey Grammer, and Ed Burns.

The Gleaners and I
Documentary directed by Agnès Varda.
See Movies listings for details.

By splicing two crazed immigrants into this standard buddy-cop scenario, Herzfeld is going after an even bigger target than the media age. He's straining for a nightmare portrait of the American Dream: a pipsqueak *Godfather*. Oleg and Emil are the riffraff our shores beckon; they see America as the land of opportunity—the opportunity to kill with impunity and become a star. (Real-life criminal-defense attorney Bruce Cutler, as himself, plays the wild-and-crazy guys' lawyer; the American Bar Association is in no imminent danger of being confused with the Screen Actors Guild.) An extra-cute touch is that Oleg admires Frank Capra, just in case we didn't recognize how perverted our all-Americanism has become. Grinning like a cretin auteur, Oleg blithely films the carnage, and we're supposed to cluck sorrowfully at how moviemaking distances us from reality. *15 Minutes* certainly does. Herzfeld's idea of "reality" is so screechy that even his big points are lost: Instead of demonstrating how anybody can clean up as a killer, *15 Minutes* ends up being about how anybody can become a filmmaker. If

Photograph by Phillip V. Caruso/New Line.

Herzfeld really wanted to mainline the nightmare of the American Dream, he should've bypassed the criminal-courts system and sent Oleg directly to the Sundance Institute.

"I LIKE FILMING ROT, LEFTOVERS, WASTE," Agnès Varda tells us in her documentary **The Gleaners and I** (at Film Forum), a lyrically ramshackle essay about people, including Varda herself, who don't fit into society's cubbyholes. The "gleaners" in the title are all manner of folk who gather up castoffs, oddments, and curios from dumps and harvests, and Varda explicitly links them to the gatherers in paintings by Millet and Jules Breton.

Using a digital video camera, Varda films her present-day gleaners in urban and rural France as they forage and lollygag; she films herself too, eating a ripe fig or offering up a close-up of her aged hands. (She notes, bemusedly, their "horror.") Her ostensible subject is an excuse for a larger one: how improvisation and art are inextricably linked. Her digressions—about her own life and the lives of her subjects—are the core of her craft. Playfulness leads to a wider, more intimate discovery. Filming the big trucks she passes on the highway, Varda talks about the magical largeness such vehicles once held for her as a child; a ragtag former trucker in an encampment of gypsies talks about a past life and the wife and children he is no longer able to see; a man scrounging for edibles turns out to have been a biology grad student who now teaches reading skills to mostly African immigrants in the shelter where he lives; a retired bricklayer stands before a momentous tower of junk he has, over the years, fashioned into something out of the *Arabian Nights.*

Varda is open to the surprise of the dailiness that surrounds her; every story, every whim takes her down another byway. Even her rest periods are resonant: At one point, her journey is held up by a flock of sheep crossing the road, and Varda says how much she likes it when animals block her way. For her, life is an accumulation of possibilities. "A clock without hands is my kind of thing," she tells us, referring to a curio, and indeed it is: There's a timelessness, an immanence to what she shows us. In truth, the animals blocking her way aren't blocking anything. They're a part of her path. ■

cue

THEATER JOHN SIMON

Mexican Malaise

Jon Robin Baitz's *Ten Unknowns* is a fine but flawed work about a fallow artist hibernating in remote Mexico.

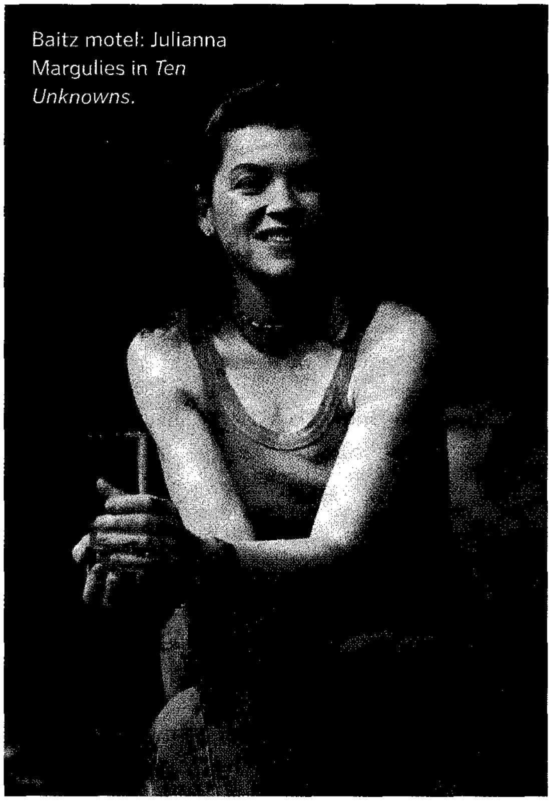
JON ROBIN BAITZ IS ONE OF our most stimulating playwrights, but just possibly the most uneven. Some of his plays even veer, from act to act, from antic to anticlimax. Yet you must hand it to him: He doesn't repeat himself. Even at his least good, he finds new ways of being bad.

Ten Unknowns is, in my view, an equation with too many unknowns. The biggest of them is what the piece is trying to say as it ends in a shaggy-dog-drawing story. I can't explain that *drawing* without giving away too much, so let's just call it shaggy dog. A once-promising WPA painter, Malcolm Raphelson, went to Mexico to assist Diego Rivera and remained there. In a ramshackle home-cum-studio, he drinks mescal, enjoys Mexican movies and radio, and avoids people and painting.

Ten Unknowns
By Jon Robin Baitz.
Directed by Daniel Sullivan
at Lincoln Center Theater.

Dogeaters
By Jessica Hagedorn.
Directed by Michael Greif
at the Public Theatre.

It is 1992, and Trevor Fabricant, a SoHo art dealer who has been supporting him, shows up *chez* Malcolm, which has no telephone. The year before, Trevor sent his boyfriend, Judd Sturgess, a gifted but drug-addicted young art-school graduate, to be Mal's assistant and spurrer-on. And indeed, Malcolm has started painting again in a new, very different style, which Trevor hopes to present in a New York retrospective. But the oddball painter won't even show him his new paintings. Judd, too, seems to have slacked off, except during bitter quarrels with Mal.


Baitz motel: Julianna Margulies in *Ten Unknowns.*

Meanwhile, the 72-year-old artist has run into an attractive 30-year-old grad student from San Francisco, Julia Bryant, trying to do field work on the glass frog, a dying or extinct species. Monolingual, untraveled, and rather lost, Julia is taken in by Malcolm and becomes the catalyst for a not wholly unpredictable revelation. The interaction among these four characters is the stuff of this sometimes overheated, sometimes lethargic play, alternately pointed and pointless.

When I eventually read the text, I realized how dazzling Daniel Sullivan's direction and everybody's performance was. Threadbareness was gorgeously glossed over by Donald Sutherland's quirkily fascinating Malcolm, Justin Kirk's amusingly embittered Judd, Julianna Margulies's impressionable yet resilient Julia, and Denis O'Hare's infuriating but

Photograph by Joan Marcus.

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droll Trevor. Much of the dialogue has people talking over or under one another, a tricky and trying business director and cast have managed expertly.

An atmospheric set by Ralph Funicello, telling costumes by Jess Goldstein, and moody lighting by Pat Collins help considerably. But there is something unfulfilled about this intermittently sparkly but ultimately uncommunicative work.

JESSICA HAGEDORN, A PHILIPPINES-BORN performance artist and writer, has adapted her novel **Dogeaters** into what is nominally a play. Contrary to popular belief, novels do not readily lend themselves to such dislocation; it is rather like trying to turn a German shepherd into a Yorkie.

Miss Hagedorn has clearly made an organizing effort: She has compressed three decades into the year 1982, has used surtitles to establish kaleidoscopic Manila and other locales, and has pruned the number of characters. Even so, the play has 33 parts performed by fifteen actors, which is tough on author, cast, and audience alike. The doubling adds to the confusion, as do some references too arcane for Americans. Thick accents, during the frequently shouted dialogue, congeal the opacity as too many characters are doing barely sketched-in things. It takes great art from a playwright and actors to make sense of such a swirling zoetrope of a play, and great art is conspicuous here by its absence. *Dogeaters* is for folks who groove on comic strips.

> "Contrary to popular belief, novels do not lend themselves to such dislocation; it is rather like trying to turn a German shepherd into a Yorkie."

The thinness of the characters is matched by the ponderousness of the satire. How many times can a couple of shallow radio personalities chime in with glitzy spiel after some odious rape or murder? Why are all the principals weird: a half-black male whore and druggie who kills his uncle; a terminally swish hairdresser; a transvestite disco-and-coffee-shop manager; a smilingly exploitative nabob; a ruthless general who arranges the torture and gang rape of Daisy Avila, beauty queen and girlfriend of a murdered Communist; the general's ceaselessly praying wife, forever on her knees; and Daisy's father, the crusading Senator Avila, likewise murdered—twice, both early and late in the play?

There are also the author's boring alter ego, her whinily desperate father, a naïvely amorous cinema cashier and her no-less-naïve boyfriend who dreams of movie stardom and ditches her, an oozingly oily radio heartthrob, and sundry others, including R. W. Fassbinder, guest of Imelda Marcos's Manila International Film Festival, and Imelda herself, who does not show off her shoe collection, thus robbing the play of what might have been its chief interest.

The big scenes—Senator Avila urging his near-catatonic daughter to escape while she can, that same daughter turned guerrilla in the mountains and trying to coax an account of her father's shooting from its only witness, the male prostitute—fall as flat as the rest. In the curtain line, the author herself declares, "My soap opera continues—the soap opera of the Philippines continues." Trying to crossbreed cynical and sentimental, you end up with cartoonish. Perhaps the whole thing would have sounded better in Tagalog.

Michael Greif, who commissioned this mess, directed it as caricaturally as it was written, which is probably the only way. The usually clever set designer David Gallo tried hard for his customary merriment, but the invention (or was it the money?) runs out. Costumes (Brandin Barón) and lighting (Michael Chybowski) are apt, but can only provide this Manila with an envelope empty of genuine content. Someone in the play speaks of teaching creative writing to autistic children; on the evidence of *Dogeaters*, there is hope for them.

UNTIL IT GOT REBA MCENTIRE AND BRENT Barrett for its leads, the revival of **Annie Get Your Gun** coasted along between bouts of unfocused busyness and bland stagnation. Miss McEntire, however, is (Mc)entirely the real McCoy, every expression, intonation, and gesture enchantingly authentic. She speaks with uncanny timing in the most doggone delicious accent, and sings with irresistible sorcery. Brent Barrett instills Frank Butler with insidious charm, suave orneriness, and vibrant vocalism, making hay even with the silliest Las Vegasy stunts inflicted on him. There is also a splendid Buffalo Bill from Conrad John Schuck; this *Annie* has finally got its gun, its gumption, and its act together. ■

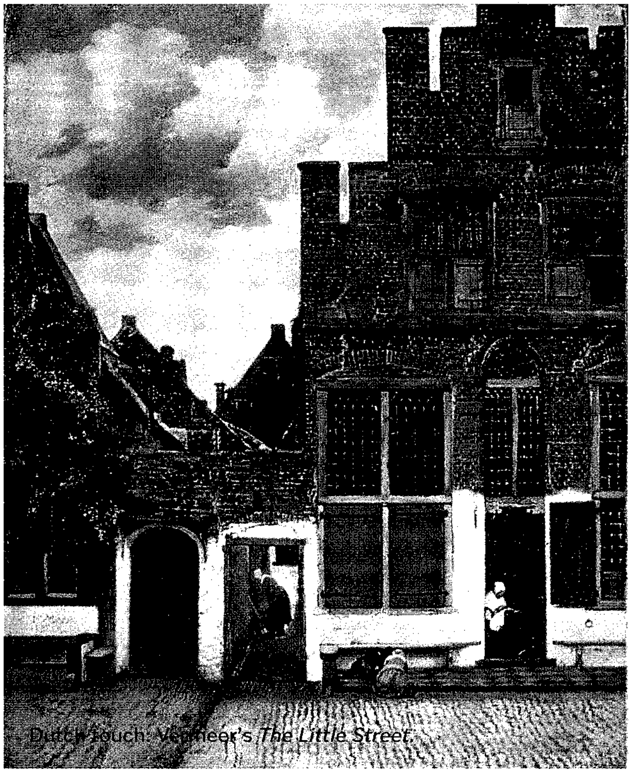
ART MARK STEVENS

Local Hero

The Met puts Vermeer in the context of Dutch painting and his time, but even next to his gifted contemporaries he stands out as a genius.

VERMEER (1632–1675) HAS made Delft famous. Did Delft make Vermeer? **Vermeer and the Delft School**, which opened last week at the Metropolitan Museum of Art, is a sweeping survey of Vermeer's hometown in the seventeenth century, undertaken with the intent of establishing the cultural context of a painter who often seems to transcend time and place. That's the scholarly pretext. But the main purpose of the show, of course, is to give the public an opportunity to see fifteen Vermeers. (There are fewer than 40 acknowledged works by the master in the world.) No painter today is more beloved; his retrospective at the National Gallery of Art in Washington in 1995–96 attracted huge crowds, and several of his finest pictures are now on view in this show, including loans from Europe of *The Little Street*, *The Glass of Wine*, *The Procuress*, and *The Art of Painting*.

Delft, in Vermeer's time, was not a backwater. Its artists were well aware of cultural developments in Amsterdam and The Hague. And Holland itself, a powerful trading nation with a great fleet, kept a wandering (and wondering) eye on developments in the rest of Europe. The organizer of the show, Walter Liedtke, working in consultation with Axel Ruger, has gathered together a vast array of material from this city, including tapestries, still lifes, portraits, history paintings, drawings, decorative objects, and musical instruments. The Vermeers themselves are not isolated as a group but placed where certain works can best be compared with the thematic and stylistic concerns of other artists from Delft. You can study, for example, the related ways in which Vermeer and Pieter de Hooch depicted the streets of Delft.



Dutch Touch: Vermeer's *The Little Street*.

No doubt Vermeer owed a particular debt to Delft, but it is the great dichotomies of Dutch art generally that nourished his genius. Artists in Delft, like those elsewhere in Holland, were captivated by both the real and the ideal, the daily and the eternal, the sensual and the moral. The most interesting usually brought such conflicting points of view together. Presented in a certain light, for example, the passing features of a flower attained a jewel-like permanence. (The show contains a number of exquisite flower paintings, whose radiance may have touched Vermeer, even if he himself did not take up that form of art.) In this exhibition, the most beautiful "show within a show" is the collection of church interiors, notably those by Gerard Houckgeest and Emanuel de Witte. Almost always, Dutch painters would juxtapose transcendent church spaces—often including the great tomb of William the Silent—with men, women, children, and dogs standing about. As God watches, men gossip.

A show like "Vermeer and the Delft School" reflects our culture's preoccupation with explaining art historically: Today, in scholarly discourse, no man is larger than his time. If Vermeer shared Delft's contemporary concerns, however, he also transcended his environment. Pieter de Hooch was a wonderful painter, but the differences between his work and Vermeer's are revelatory—as telling, in their ways, as a comparison between the work of Mondrian and that of his acolytes. De Hooch's views of people on a Delft street contain many wonderful passages, yet the pictures cannot escape from the charmingly anecdotal content; there seems to be no particular reason to remember these lovely snapshots. But Vermeer's *The Little Street*, one of the greatest paintings in Western art, gives such vivid life to an overlooked byway that the image becomes a moment of miraculous recognition—a recovery of all the small, forgotten, and unseen moments that make up our lives. Vermeer seamlessly unites the great Dutch dichotomies. He does not, like the painters of the church interiors, accept the space between the ordinary and the spiritual. His ideal is real, his moments eternal. That seamless measure offers a balm to our own time, with its failures of scale and frantic accumulation of the unnecessary. ■

Vermeer and the Delft School
At the Metropolitan Museum of Art; through 5/27.

Photograph courtesy of the Metropolitan Museum of Art.

CLASSICAL MUSIC PETER G. DAVIS

Woolly Boulez

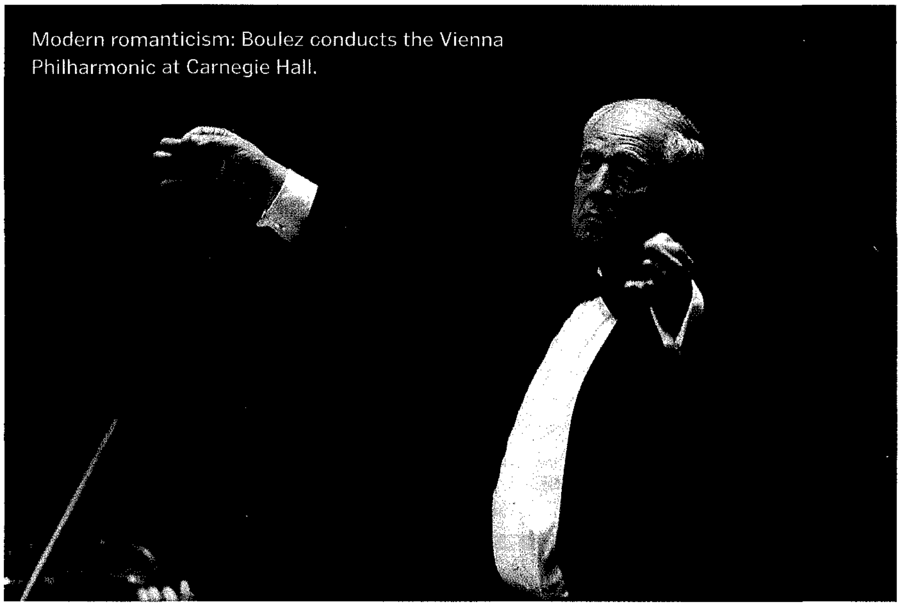
At 75, the conductor may no longer be the avatar of the avant-garde, but his concerts with the Viennese still produced more friction than fireworks.

Vienna Philharmonic Orchestra
Three programs conducted by Pierre Boulez.

IT WAS A CONFRONTATION THAT concertgoers had been eagerly awaiting: **Pierre Boulez** meets the **Vienna Philharmonic Orchestra** for three programs in Carnegie Hall. What, one wondered, would come of it all? On the podium was Boulez, at 75 no longer the combative avant-garde radical of yore but still the music world's most articulate and committed spokesman for the revolutionary scores of the twentieth century, a composer-conductor who prizes structure, form, and analytical clarity. There to follow his bidding was the Vienna Philharmonic, an orchestra as noted for its conservative programs, independence, and resistance to change as for its lush sonority and proprietary claim on the old Viennese classics that are part of the musicians' collective unconscious. Would such opposites attract, learn from each other, and astonish us, or would these two conflicting musical spirits lock horns and fight it out?

If this was indeed a battle, call it a draw. In the first concert, the VPO graciously indulged its guest's tastes and played a vintage Boulez program: Bartók's *Four Pieces*, Op. 12; Webern's *Six Pieces*, Op. 6; Debussy's *Jeux;* and Stravinsky's *Symphony in Three Movements*—even the encore traded Johann Strauss's affable *Tritsch-Tratsch Polka* for Stravinsky's acerbic *Circus Polka*. The results were fascinating, but the only performance that really persuaded me was the Bartók, an early score in which the Vienna players discovered the composer's luxuriant late-Romantic influences and reveled in them. Elsewhere, I missed the translucence and chiseled instrumental rhetoric that characterize Boulez's compelling interpretations of Webern, late Debussy, and neoclassical Stravinsky with the virtuoso American and British orchestras that he regularly conducts. Those bands give him exactly what he wants with the easy precision and focused intensity that come less naturally to the Viennese.

For the second concert, conductor and orchestra met on a more even playing field, a program that consisted of the Prelude and Liebestod from Wagner's *Tristan und Isolde* and Bruckner's unfinished Ninth Symphony. Ever since Boulez surprised everyone by going to Bayreuth in 1966 to conduct *Parsifal* and, a decade later, the *Ring*, Wagner has been a *spécialité de la maison*, one of the few high-Romantic composers to engage this avowed modernist. Since the formal self-sufficiency of Wagnerian music drama has always seemed to interest Boulez more than its pictorial content, it was only a matter of time before he arrived at Bruckner, whose huge symphonies are built on similar structural principles. And Boulez's objective, measured approach to the Ninth had much in its favor, with diamond-hard instrumental textures and gestural immediacy to complement its architectural majesty—a performance that ideally mated a brainy conductor with an orchestra that can sometimes seem all heart.


Modern romanticism: Boulez conducts the Vienna Philharmonic at Carnegie Hall.

What brings Bruckner to life does not necessarily work for Mahler, whose Symphony No. 3 filled the third and final program. I can understand Boulez's ongoing fascination with such a pivotal composer, but his apparent need to remain aloof from music this aggressively subjective is, in the end, unproductive and self-defeating. It's especially damaging in a work as descriptively specific and cosmically embracing as the Third, during which conductor and orchestra almost seemed to be functioning in separate halls. The concluding hymnlike slow movement can scarcely fail to bring an audience to its feet, and here the Vienna Philharmonic made the glorious noise one expects it to. But as with what went before, there was no true engagement with the character and personality of the score, and one suspects that the communication problems began at the first rehearsal. Boulez and the VPO—an intriguing experiment, but on this occasion the chemistry was only fitful. ■

Photograph by Steve J. Sherman.

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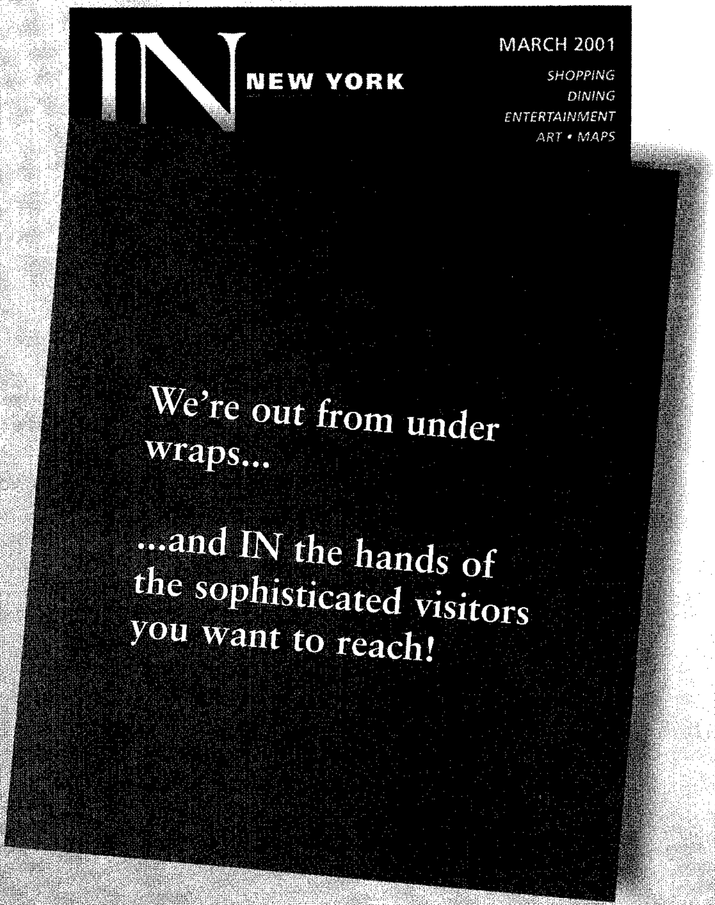

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DANCE **TOBI TOBIAS**

Déja Moves

Paul Taylor returns to familiar territory with his take on the duality of life. Though there are two new works, his imagination seems threadbare.

MODERN ART CLAIMS TO operate on the principle of "making it new," but the current agenda of the **Paul Taylor Dance Company** appears to be business as usual. A regular harbinger of spring in New York, the group played its usual two weeks at the City Center. According to custom, it duly offered two new Taylor works. As expected, since Taylor typically compartmentalizes his dual view of life, one of the dances was dark, the other sunny. The fact that neither piece merits an extended life made all the more apparent how much Taylor was falling back on his now familiar choreographic devices.

Taylor made: Silvia Nevjinsky performs in *Fiends Angelical.*

Black Angels, a quartet by George Crumb, provides the requisite macabre background for *Fiends Angelical.* Here a goddess (Silvia Nevjinsky, in a horned headdress and flowing gown of many colors) presides over an exotic bestial tribe that dwells in a dusky cavelike space intermittently pierced by glaring light. Two figures (Patrick Corbin and Lisa Viola) emerge from the eight-member ensemble to couple and then strangle each other while still in their Siamese-twin embrace. Hovering over the huddled corpses—the half-willing victims, perhaps, of ritual sacrifice—the goddess exercises her incantatory powers to bring them back to life, thereby, it's implied, perpetuating the existence of the clan.

There's nothing in *Fiends Angelical* that you haven't seen dozens of times—and more forcefully—in Taylor's *oeuvre*: the aboriginal society the choreographer imagines with relish when he's in his archeological-anthropological mode; the ritual magic, complete with hieratic hand signals; the theme of cyclical death and resurrection—and its corollary, the disappearing act in which central figures repeatedly emerge from a small ensemble and fade back into it without being caught in the act. Even the references to Martha Graham (a goddess of equivocal nature in Taylor's early career) are there: Nevjinsky pulls a blazing red cord from the fallen couple as if it were a length of their entrails, directs the chorus to manipulate it into the shape of a star, then seizes it back and viciously bites it in two. This multiple and surely sardonic reference to the terrible red ribbon in *Cave of the Heart* (Graham's take on Medea) and the fateful rope of *Night Journey* (Oedipus and Jocasta) is the only element of *Fiends Angelical* that has any edge. The dance on the whole is thin and vague, cobbled together from customary maneuvers by, it would seem, a weary creator doing his perennial duty.

Paul Taylor Dance Company
At City Center.

Dandelion Wine, the breath-of-spring foil to the menace-charged *Fiends Angelical,* is slightly more engaging. Set to a pleasant violin concerto by Pietro Locatelli, a lesser-known composer of the late-Baroque era, it's danced on a pristine white floor that might well repulse any footfall not committed to an unadulterated spirit of sweetness and light. Richard Chen See, benign and buoyant in chrome-yellow work clothes, represents the sun, beaming paternally on a garden of seven pretty flowers—that is, youths in love with love. A touching passage, one of the piece's several trios, casts the tiny, hoydenish Julie Tice as a childlike outsider yearning to be part of a teen-dream romance. Had Taylor been rereading Carson McCullers's *The Member of the Wedding*? The charm of his take on the situation is that the golden boy and girl, Orion Duckstein and Amy Young, expand their bubble of radiant happiness to let the waif in.

Improbable idealized romance and the diffusion of love over a communal group after its initial embodiment in a specific couple have for decades ranked among Taylor's chief obsessions. Wisely, he's

Photograph by Jack Vartoogian.

formed the habit of cutting the potentially saccharine nature of such material. In *Dandelion Wine* he does so with several of his other regular devices, among them a virtuoso display of craft in the changes rung on the trio theme. Less successful in this piece is another typical Taylorism—working with impediments. In the past, Taylor has made brilliant use of a stage crowded with design elements that create a formidable obstacle course for the performers. (The cheerful *Diggety,* with its metal doggy cutouts, and the profoundly horrifying *Last Look,* with its jagged mirrored columns, are two memorable examples.) In a similar vein, he's imposed arbitrary physical constrictions on the dancers' own anatomy—as with the clenched hands of *Le Sacre du Printemps (The Rehearsal).* (Just try dancing at full throttle with your fingers curled up.) In *Dandelion Wine* he engages his dancers in gnarled daisy-chain formations, challenging them to move without severing their tightly twined connections to their fellows. At first merely uninteresting, the ploy eventually descends into slapstick comedy, undermining the prevailing halcyon tone of the work. Once the mood has been broken, it's impossible to retrieve—because, I suspect, its initial statement is wan.

Even with these disappointing new works, the company has much to offer. Taylor's astute craft as a choreographer functions even when his inspiration flags, and his golden oldies—though not always danced with their earlier élan—certainly haven't turned to brass. Admittedly, the canned music is dismaying (send money!). The costumes, however, are constantly imaginative and elegant; both new works were dressed by the resident designer, Santo Loquasto. And Jennifer Tipton never fails to light the stage evocatively. The dancers, if blander these days than Taylor's earlier choices, continue to be gratifying. Consolation for the loss of favorites who have moved on is provided by a stream of unique, gifted up-and-comers like the rangy, mercurial Michael Trusnovec and the dulcet Amy Young. But when the new work is tepid and goes on being tepid for some seasons—the past dozen years have produced only one piece, *Company B,* that's sure to last, with *Piazzolla Caldera* a maybe—all the rest is just not enough. ■

IN BRIEF: TELEVISION

JOHN LEONARD

The Job (March 14; 9:30 to 10 P.M.; ABC) lets stand-up comic Denis Leary run around—from his wife to his girlfriend to the precinct house where he's a cop to the streets where he pops painkillers to the bar where he drinks Bushmills, to, in weeks to come, a photo spread in one of the tabloids, where, after a sort of Plato's *Symposium* on nipples, he is seen smooching Elizabeth Hurley, followed by the thigh-slapping discovery of a severed foot. Bill Nunn plays his henpecked partner, "Pip," and Diane Farr is the workplace smart-mouth. There are some oddly sprung prose rhythms in a series that, looking for an edge, is so far just twitchy.

Bailey's Mistake (March 18; 7 to 9 P.M.; ABC) asks Linda Hamilton to cope not only with the death of her history-professor husband and the angry unhappiness of her two children, but with a whole island off the coast of Maine, where Joan Plowright and a population of Irish "travelers"—doomed to wander the face of the earth ever since they made the nails that were used to crucify Christ—claim to be part of her extended family. A Disney St. Patrick's Day special that's better than its formula.

Neanderthal (March 18; 8 to 10 P.M.; Discovery) tells us everything that scientists now know, from fractured bones and fossilized feces, about the species that had Europe to itself for a quarter of a million years before disappearing some 30,000 years ago. You'll have to get over your guffaws at the animation and prosthetics employed here to mock-up *Homo Sap*'s short and hairy competition. But at least none of the Cro-Magnons looks like Daryl Hannah, either. And the story never fails to enthrall: the first Displaced Persons, the prototype refugees.

Suicide (March 18; 10 to 11 P.M.; HBO) is what producer-director Eames Yates found, after his own brother killed himself and he went into the subject with his camera and his grief: angry and bewildered survivors, stressed-out medics and cops, burnt-out "hotline" counselors, dread statistics (30,000 Americans a year, mostly because of depression, mostly with firearms; the third largest killer of 15-to-24-year-olds; a 150 percent increase among children in the past fifteen years). ■

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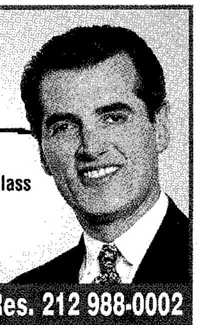
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Hog Wild

Pork aficionados, take note: The best roast pig in town (not to mention quite a few other equally alluring Portuguese dishes) is now within spitting distance.

SUCKLING PIG IS ONE OF THOSE mythic, tribal delicacies that city-dwelling northerners dream of but rarely see. Travelers from the South tell tales of its greatness, like Marco Polo bringing news of noodles from Cathay. They talk of back-country pig pickings and bodegas serving crackly portions of pork tasting of smoke and candied apples. Trying to find these delicacies in Manhattan, they say, is like looking for a decent bowl of clam chowder in Tibet. But every now and then, the rumor of a legitimate roast pig runs, like wildfire, through certain wide-bodied circles around town. The latest one comes from TriBeCa, where a restaurant called Pico opened for business about a month ago. The cuisine at Pico (named for an island in the Azores) is Portuguese, a fact that barely registered with ravenous pig aesthetes I know. They spoke of a rich, honeyed confection, folded in crispy layers and served under a silver dome. "Get your butt down there," one of them said, a little incoherently, over the telephone. "It's the real thing."

There are actually two roast-pig dishes on the menu at Pico, a lighter pork loin (served Alentejo-style, with steamed cockles, for lunch) and the more substantial suckling pig (served at dinner). Pico's co-owner and executive chef, John Villa—who's from New Jersey, not Portugal, and used to be executive chef at JUdson Grill—heisted the latter recipe from the Portuguese province of Bairrada, where pig-roasting techniques have evolved over a millennium or so. The pork is rubbed on the inside with a mix of garlic, parsley, and sea salt. It's spit-roasted for four hours, basted with white wine, then brushed with citrus and honey. The finished product is cut width-wise like a jelly roll, then presented on a bed of spinach. Both times I sampled it, the skin was crunchy, thin and colored in different shades of caramel. The meat had a delicate, gamy quality and was moist enough to pull apart with a fork.

Of course, there's more to Portuguese cuisine than pig, and there's more to Pico than this singular dish. The restaurant is on Greenwich Street, in a beamed, red-brick space on the bottom floor of the old Bazzini nut warehouse. The chef's wife, Regina Graves, is a movie-set designer by profession, and she's decorated the room with gold-tasseled chairs, swooping banquettes, and oversize lampshades, like a mildly cartoonish version of some musty Iberian castle. The courteous waitstaff dress in grave, dark suits, and the mournful sounds of Portuguese fado music play over the sound system, as diners peck at Villa's interpretations of old standards like codfish bacalhau cakes and escabèche of sardines. The bacalhau is mixed with bits of parsley and cilantro (and too much potato, to my taste) and served with a colorful salad of radishes, blood oranges, and beets. In Portugal, sardines are consumed by the bundle, and Villa's escabèche has a cool, melting quality, and the fish are barely visible under a nouvelle thatch of hydroponic roughage.

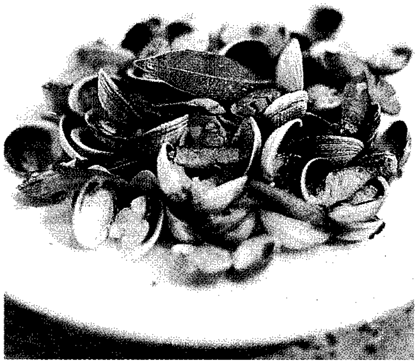
These dishes were appetizers, and if anything, a few of them seemed a little too light. My order of grilled octopus (marinated in olive oil and lime) was covered in another fragile plume of greens, and took about three bites to consume. Seared tuna was cut wafer-thin and plated in an odd checkerboard pattern with diaphanous slivers of half-ripe mango. Villa tended to have more success with stout, Portuguese originals, like Açorda bread soup, a spongy helping of peasant bread in chicken consommé with two raw quail eggs floating on the surface. My favorite of all the appetizers was a bowl of steamed cockles. The shells were the size of big buttons and rested in a light vino verde sauce, flavored with bay leaves, mint, and a hint of cilantro. The concoction was flecked with slices of chorizo, and as the shells disappeared, a sprinkling of chewy, savory sausage collected at the bottom of the bowl.

These satisfying touches carry over to the main portion of Villa's menu. I sampled a tender saddle of rabbit, wrapped in fatty Portuguese bacon and doused in a bubbly mustard emulsion. The rack of lamb was crusted with bay leaf and paprika, and expertly sliced at

Pico
349 Greenwich Street
(212-343-0700).

Photographed by Kenneth Chen.

Shell game: Steamed cockles at Pico.



the table in the classic Continental style. Fillets of grilled sargo (sea bream) were served the same way, over a tasty walnut-pesto-style mash, and a portion of brook trout appeared with a mound of pearly green onions and chanterelles on top. Among poultry dishes, the duck was dry the night I tried it, although its bed of rice, raisins, and chorizo was good. Villa has created a kind of Portuguese-Francophile recipe for squab. The bird is flat-roasted to perfection and sweetened with a mixture of cloves, cumin, and cinnamon. It's accompanied to the table by a sizable cake of fava beans, then covered in spoonfuls of poultry *jus* from a little silver pot.

Pico is not one of those bouncy downtown joints. The service is impeccably mannered (you'll get a finger bowl with your cockles), and the crowd is a subdued mixture of uptown émigrés and TriBeCa matrons dressed in shiny leather pants. There is a good selection of provincial Portuguese wines in their squat green bottles (try the '95 Porta Dos Cavaleiros, from Dao, with your pig). The cheese trolley is filled with Portuguese goat and sheep cheeses, to be eaten with a traditional slice of quince paste. For dessert, there's a blood-orange mousse, served like a Napoleon between wafers of orange tuile, and there's also a wedge of bread pudding soaked in Portuguese brandy. But best of all are the traditional sonhos, dignified doughnut holes rolled in sugar and cinnamon. These little puff pastries are served on a white napkin with bowls of chocolate sauce and raspberry coulis for dipping, and they're as close as you'll get, in snowbound Manhattan, to a taste of the real thing. ■

Pico 349 Greenwich Street (212-343-0700). Lunch, Monday through Saturday noon to 2:30 P.M.; dinner, Monday through Thursday 5:30 to 10:30 P.M., Friday and Saturday till 11:15 P.M. Appetizers, $10 to $15; entrées, $24 to $34. All major credit cards.

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TURNER *Continued from page 43*

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A Picture Worth a Thousand Tubes

Imagine a tiny submarine floating through your body, taking pictures and examining your innards for signs of disease. It may sound like a scene from the sci-fi flick *Innerspace*, but it's actually a reality (minus the miniature Dennis Quaid), and for the moment it's available only in New York.

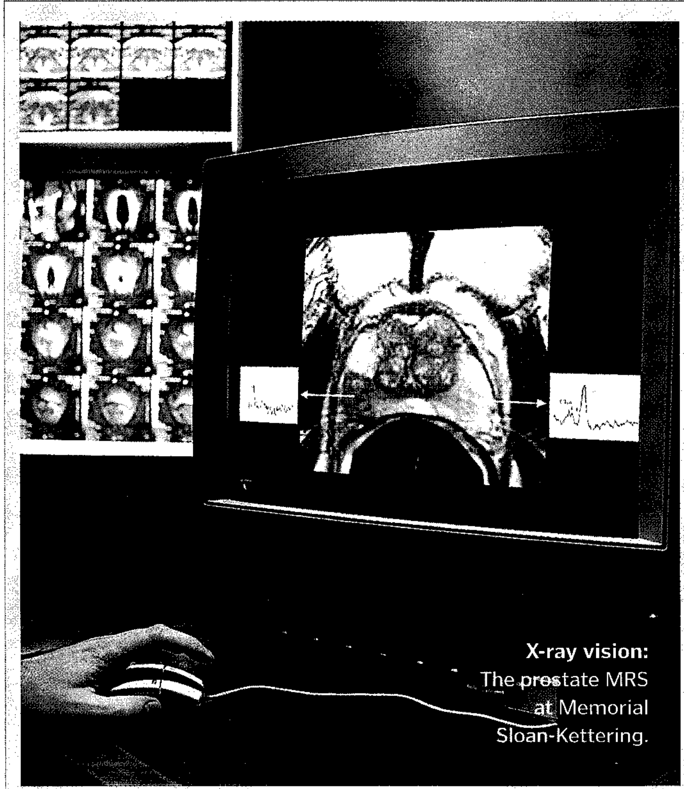
For people who may have tumors or bleeding in their small intestines, there now exists a tiny camera, complete with a flash and a battery, that can be swallowed like a pill and that snaps more than 50,000 pictures as it winds its way through you. It can uncover a host of problems that standard methods (which are not only incomplete but unpleasant) often miss. In fact, it's already been tested on more than twenty New Yorkers, and if the FDA approves it, you, or someone you know, may very well be swallowing it within a year.

The pill, which is the size of a large vitamin, is equipped with four flashing LEDs, which illuminate in time with the pictures. As each picture is taken (at a rate of about two per second), the images are wirelessly transmitted to a mini hard drive on your belt. The camera passes through you in roughly twelve hours, at which point it is, well, flushed into retirement.

An Israeli company called Given Imaging has been working on the pill for years, and last October, Dr. Blair Lewis of the Mount Sinai School of Medicine launched clinical trials on humans. Those trials are now complete. According to Lewis, the results, which will have been submitted to the FDA for review, were better than expected.

"It is a phenomenal tool," says Lewis, who has been comparing the results of the pill with those of a standard enteroscopy, where a tube with a camera in it is used to examine the twenty feet of a person's small intestine for things like internal bleeding, tumors, and ulcers. "We were very effective in diagnosing causes of bleeding, and there was no diagnosis the enteroscope made that the capsule didn't make. In some ways, some of the data is better than what's available now." That's because the pill runs the length of the entire small intestine, reaching places that an enteroscope can't. In two cases during the trials, tumors were spotted that the standard enteroscopy missed. If the camera pill gains approval later this year, regular enteroscopy may have a run for its money.

Dr. Jeffrey Peters, a professor of surgery at USC and a former president of the Society of American Gastrointestinal Endoscopic Surgeons, thinks the pill, for all it's Buck Rogers pizzazz, has a very real future in the world of endoscopy. "The idea that you could swallow a camera and have it examine your insides has always been out there as a futuristic concept," he says. "But here it is. It's real and it works." ■



X-ray vision: The prostate MRS at Memorial Sloan-Kettering.

10

Image Is Everything

While prostate cancer is one of the most common cancers, it's also one of the most curable if caught early. Once it's been detected, the key is getting a good read on exactly how far along the cancer is and picking the right treatment. The treatment a patient receives—from drugs to radiation and surgery—has always been based largely on educated guesswork. That's changing.

For several years, Memorial Sloan-Kettering has been one of only two hospitals in the country working with magnetic resonance spectroscopy, a new technology that not only displays physical images of the prostate (with a garden-variety MRI) but also provides more detailed information about the exact location of the tumor as well as key data about its chemical makeup that tell the doctor how aggressive the tumor has become.

So how does this help? Well, for one, a radiologist can now target the tumor with far more accuracy and can apply appropriate doses based on the tumor's position and chemical makeup. And if surgery is necessary, it gives surgeons a road map to the tumor's precise location, making the surgery less exploratory.

The technology has been tested on nearly 400 patients at Sloan-Kettering alone. So far, the biggest beneficiaries are patients with early-stage cancer that is highly curable. That's because they have pretty clear choices of treatment. "If it's very curable," explains Dr. Jason Koutcher, "you go for the money—either the surgery or the radiation."

Dr. Hedvig Hricak, the chair of radiology for Sloan-Kettering, expects that FDA approval for the new software and procedure will likely come later this year, with a wide distribution of the technology, which is being developed and manufactured by General Electric, within a year or so. "We are moving away from looking at anatomy only, and now we are looking at the anatomy and function," she says. "And that has been the biggest step forward in our ability to assess the disease." ■

Edited by Ben Kaplan

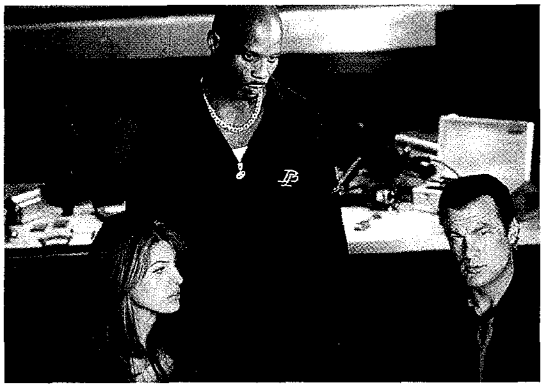
This Week's Releases

The Dish
Sam Neill plays an eccentric scientist on a remote Australian farm whose satellite dish is the only one capable of receiving Neil Armstrong's first step on the moon. Directed by Rob Stitch. (1 hr. 44 mins; PG-13) • Opens 3/14.

Enemy at the Gates
Jude Law, Joseph Fiennes, and Ed Harris star in this true story about the battle of Stalingrad, and a snipers' duel during World War II. (2 hrs. 11 mins.; R) • Opens 3/16.

Exit Wounds
DMX and Steven Seagal team up to bring down a gaggle of corrupt cops in Detroit. Directed by Andrzej Bartkowiak (*Romeo Must Die*). (1 hr. 40 mins.; R) • Opens 3/16.

Memento
Gripping thriller starring Guy Pearce as a man with no short-term memory trying to solve the murder of his wife. Christopher Nolan directs; Carrie-Anne Moss co-stars. (2 hrs.; R) • Opens 3/16.



I'm not Robocop: Eva Mendes, DMX, and Steven Seagal in *Exit Wounds*.

New Films

★ Almost Famous
Cameron Crowe's sweetly engaging coming-of-age movie about a 15-year-old rock journalist, played by Patrick Fugit, who hooks up with a band in order to write a cover story for *Rolling Stone*. The band's guitarist is played by Billy Crudup, and his chief groupie is played by Kate Hudson. (Rainer; 9/18/00) (1 hr. 45 mins.; R) • The Screening Room; AMC Empire 25 Theatres; UA Gemini; Clearview's Cobble Hill.

★ Before Night Falls
Javier Bardem gives an astonishing performance as the gay Cuban literary exile Reinaldo Arenas. Julian Schnabel directs, combining an extraordinary range of emotional colorations—the film goes from rhapsodic lyricism to horror in a blink. (Rainer; 1/8/01) (2 hrs. 13 mins; R) • Quad Cinema; Clearview's Chelsea; AMC Empire 25 Theatres; Clearview's Park and 86th St.; Lincoln Plaza Cinemas; Pavilion; Kew Gardens Cinemas.

Billy Elliot
This film is such a prodigious feat of four-hankie engineering that Julie Walters's fierce performance as the boy's dancing instructor may get lost in the suds. (Rainer; 10/23/00) (1 hr. 40 mins.; R) • CC Village East; AMC Empire 25 Theatres; Clearview's 59th Street East; Kew Gardens Cinemas; North Shore Towers.

Blow Dry
Two formerly married hairdressers (Alan Richman, Natasha Richardson) compete for the National Hair Championship. (1 hr. 45 mins; R) • UA Union Square; AMC Empire 25 Theatres; CC Cinemas 1, 2, 3; Sony Lincoln Square; Clearview's Cobble Hill; Kaufman Astoria Cinema; UA Movies at Staten Island.

★ Cast Away
Tom Hanks plays a FedEx systems engineer who is stranded on a remote and uninhabited island in the South Pacific in this Robert Zemeckis movie. (Rainer; 12/25/00) (2 hrs. 17 mins.; PG-13) • Battery Park City Cinema; UA Union Square; AMC Empire 25 Theatres; Clearview's First & 62nd St.; UA Gemini; CO Cinema City; Kaufman Astoria Cinema.

The Caveman's Valentine
The second collaboration between Samuel L. Jackson and director Kasi Lemmons, about a homeless man's supernatural search for a child's killer. (1 hr. 40 mins.; R) • UA Union Square; Loews State; Magic Johnson Harlem USA; Sony Lincoln Square; Clearview's Cobble Hill; Pavilion; Kaufman Astoria Cinema; Kew Gardens Cinemas.

★ Charlie's Angels
Cameron Diaz, Drew Barrymore, and Lucy Liu play the new generation of Angels in this daffy, spirited movie which also features a prize collection of male crazies, including Bill Murray, Tim Curry, and Crispin Glover. (Rainer; 11/7/00) (1 hr. 43 mins.; PG) • CO Worldwide Cinemas.

Chocolat
Juliette Binoche plays the owner of a chocolate shop whose dainties bewitch a small town. Co-stars Johnny Depp and Alfred Molina; Lasse Hallström directs. (1 hr. 41 mins.; PG-13) • Battery Park City Cinema; CC Angelika Film Center; Loews Kips Bay Theatre; AMC Empire 25 Theatres; CC Cinemas 1, 2, 3; Clearview's Olympia; Sony Lincoln Square; Clearview's Cobble Hill; CO Alpine; Centre Sunnyside; CO Fresh Meadows; Kaufman Astoria Cinema; Main Street Cinemas; UA Movieworld; Atrium; UA Movies at Staten Island.

★ Chunhyang
Veteran Korean director Im Kwon Taek's style is a mixture of traditional and avant-garde: The narrative is ritualistic but the filmmaking has a friskiness to it. (Rainer; 1/08/01) (2 hrs.; NR) • The Screening Room.

Company Man
An entertaining look at American history as taught by a former writer for *Saturday Night Live*. Written and directed by Douglas McGrath; featuring Sigourney Weaver, John Tuturro, Alan Cumming, and a very pleasant surprise. (1 hr. 20 mins; PG-13) • CC Angelika Film Center; Clearview's Chelsea West; Clearview's First & 62nd St.; Kew Gardens Cinemas.

★ Crouching Tiger, Hidden Dragon
Set in nineteenth-century China, this Ang Lee movie is a ravishing martial-arts romance with sequences as magical as anything in the movies. Chow Yun-Fat and Michelle Yeoh star as great warriors and friends with a deep, unspoken ardor for each other. (Rainer; 12/11/00) (1 hr. 54 mins; R) • Battery Park City Cinema; CC Angelika Film Center; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; UA Gemini; Lincoln Plaza Cinemas; Magic Johnson Harlem USA; Nova; Bay Plaza; Concourse Plaza; Whitestone; bam Rose Cinemas; CO Kings Plaza; Linden Boulevard Multiplex; Kaufman Astoria Cinema; UA Crossbay II; Atrium; UA Movies at Staten Island.

Down to Earth
Chris Rock is the latest brash comic to turn himself into a sap in order to be a movie star. (Rainer; 2/26/01) (1 hr. 34 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Cinemart; CO Fresh Meadows; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

Dude, Where's My Car?
Ashton Kutcher and Seann William Scott co-star in this raunchy road film which involves pudding, angry girlfriends, and amnesia. (1 hr. 41 mins.; PG-13) • CO Worldwide Cinemas.

Opening

Love and Rockets

An American (Ed Harris) playing a German sniper is sent to assassinate an Englishman (Jude Law) playing a Russian sniper in Jean-Jacques Annaud's **Enemy at the Gates**. Set during the battle of Stalingrad, where the Soviets turned back the Nazi invasion, *Enemy* is based on the true story of an unlikely lovers' triangle played out by Law, Joseph Fiennes (both pictured), and Rachel Weisz, all falling in love amid the bodies and bombs. Featuring more accents than a Sunday at the Russian Turkish Baths, Germany's most expensive film ever (at $80 million) is a fresh look at this ostensibly played-out territory. And it achieves earnestness without Tom Hanks. Opens on March 16.

Photographs: top, by George Kraychyk; bottom, by Alex Bailey.

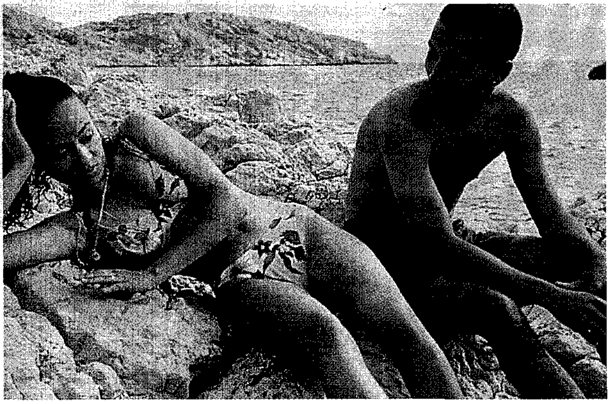
Faithless
Liv Ullmann directs and Lena Endre plays an actress who jettisons her marriage with a famous conductor, played by Thomas Hanzon, in order to pursue his best friend, a director, played by Krister Henrikkson, standing in for Bergman himself. (Rainer; 2/5/01) (2 hrs. 22 mins.; NR) • Cinema Village.

15 Minutes
Writer-director John Herzfeld's lurid melodrama stars Robert De Niro as a celebrity-hero cop and Ed Burns as an arson investigator. They team up well, but the film is rancorous and overblown—an indictment of the tabloid media age that is all of a piece with what it's supposedly attacking. (Rainer, 3/19/01) (2 hrs.; R) • UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Loews 84th Street; Magic Johnson Harlem USA; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.

Opening

French Revolution

Since it began in 1996, the post-New Wave films at the **Rendez-Vous With French Cinema** series at Lincoln Center have featured dependable old-guard filmmakers like Jean Becker. But this year, says program director Richard Peña, the organizers have made room for the widest range of styles ever: "We have our best generational mix of talent—the well-respected older folks like Benoît Jacquot, some mid-career directors like Philippe Faucon [whose film *Samia* is pictured], and brand-new directors like Anne-Sophie Birot." Featuring the New York premieres of thirteen French films, the series is one of the Film Society's most popular, and tickets are selling out. "With the success of *Crouching Tiger, Chocolat,* and many others, I think viewers are becoming more willing to take a chance with a foreign film," Peña says. Your opportunity to expand your French beyond Brasserie 8½ runs through March 18.



Photograph courtesy of the Film Society of Lincoln Center.

Finding Forrester
Yet another tale from director Gus Van Sant about a kindly mentor (Sean Connery) who helps a troubled-though-brilliant student (Rob Brown) get his life together. (2 hrs. 16 mins.; PG-13) • AMC Empire 25 Theatres.

Get Over It
Relatively tame high-school high jinks about a boy (Berke Lawrence) whose rebound girl happens to be his best friend's younger sister. Kirsten Dunst and Sisqó co-star. (1 hr. 30 mins.; PG-13) • CC Village East; Clearview's Chelsea; Loews Kips Bay Theatre; AMC Empire 25 Theatres; CC Crown Gotham; Clearview's Park and 86th St.; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Cinemart; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Movies at Staten Island; YWCA Cine-Club.

The Gift
Cate Blanchett is a seer in a Georgia bayou whose readings for troubled local townsfolk are more like social-service sessions. Giovanni Ribisi, Hilary Swank, and Keanu Reeves are good in supporting roles. (Rainer; 1/29/01) (1 hr. 49 mins.; R) • UA Union Square; Loews 84th Street.

★ Gladiator
Ridley Scott's latest is an attempt to make a Roman epic on the scale of *Spartacus* or *Ben-Hur* while presenting us with a hero, Russell Crowe's Maximus, who is monumentally withdrawn. Richard Harris, Joaquin Phoenix, and, in his last role, Oliver Reed contribute some entertaining moments. (Rainer; 5/15/00) (2 hrs. 30 mins.; R) • CC Village East; Loews State.

Hannibal
Anthony Hopkins's cannibal Hannibal Lecter is cartoonized—a figure of grisly fun. Julianne Moore replaces Jodie Foster as FBI agent Clarice Starling, and she gives a clenched-jaw performance that is out of keeping with the tone of flamboyant Grand Guignol burlesque. (Rainer; 2/19/01) (1 hr. 50 mins.; R) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews Astor Plaza; Clearview's First & 62nd St.; Loews Orpheum 7; Clearview's Metro Cinema; Magic Johnson Harlem USA; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; CO Fresh Meadows; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Hit and Runway
A crowd-pleasing comedy about an unlikely writing team's attempt at scripting a Hollywood smash. (1hr. 45 mins; R) • Quad Cinema; Clearview's Chelsea West; AMC Empire 25 Theatres; CC Sutton.

★ The House of Mirth
In Terence Davies's rigorously elegant adaptation of Edith Wharton's novel set in 1905 New York, Gillian Anderson is Lily Bart, the socialite who is undone by the society she wants to become a part of. (Rainer; 1/1/01) (2 hrs. 4 mins.; NR) • Quad Cinema; CC Eastside Playhouse.

In the Mood for Love
Tony Leung and Maggie Cheung play neighbors whose respective spouses are having an affair. (Rainer; 2/6/01) (2 hrs. 10 mins.; R) • Battery Park City Cinema; CC Angelika Film Center; CC Murray Hill Cinemas; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; bam Rose Cinemas; Kew Gardens Cinemas.

Malèna
Giuseppe Tornatore directs this tragicomedy about a chic, mysterious woman (Monica Bellucci). Giuseppe Sulfaro stars as the man who's been obsessed with her since he was 13. (1 hr. 30 mins.; R) • CC Village East; AMC Empire 25 Theatres; CC Sutton; Cinemart.

Me You Them
A Brazilian true story about a woman (Regina Case) and her three "husbands." (1 hr. 36 mins.; PG-13) • Quad Cinema; Lincoln Plaza Cinemas.

★ Meet the Parents
Lots of dumb jokes and misfires, but the rapport between Ben Stiller, playing a prospective son-in-law, and Robert De Niro, as the martinet father of his girlfriend, is rich. (Rainer; 10/9/00) (1 hr. 48 mins.; PG-13) • CO Worldwide Cinemas.

The Mexican
Brad Pitt and Julia Roberts star in this lackadaisical action comedy about a feckless bagman for the mob. Roberts mostly acts opposite James Gandolfini, who gives the film its powerful moments. (Rainer, 3/12/01) (2 hrs.; R) • Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Clearview's Ziegfeld; Loews 42nd Street E Walk; Clearview's Beekman; Loews Orpheum 7; Clearview's Olympia; Magic Johnson Harlem USA; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; CO Fresh Meadows; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Miss Congeniality
A tomboy FBI agent (Sandra Bullock) must learn how to be glamorous in order to go undercover as a beauty-pageant contestant. (1 hr. 40 mins.; PG-13) • AMC Empire 25 Theatres.

Monkeybone
A succesful cartoonist (Brendan Fraser) falls into a coma, and his spirit is transported to an odd limbo in which he must outwit death (Whoopi Goldberg). (2 hrs.; PG-13) • Battery Park City Cinema; UA Union Square; CO Alpine; Ridgewood; CO Cinema City; UA Astoria.

★ O Brother, Where Art Thou?
This Coen-brothers movie actually takes place in their usual rarefied and icy-hot postmodern Nowheresville. George Clooney, John Turturro, and Tim Blake Nelson star as escaped convicts; the shagginess of the performances is appealing. (1 hr. 46 mins.; PG-13) • UA Union Square; CC Murray Hill Cinemas; AMC Empire 25 Theatres; Sony Lincoln Square; Kaufman Astoria Cinema.

★ The Pledge
Sean Penn directed this movie starring Jack Nicholson as a retired Nevada homicide detective who can't let go of a hunch that a killer of young girls is still roaming free. (Rainer; 1/15/00) (1 hr. 48 mins.; R) • Loews New York Twin.

The Price of Milk
New Zealander Harry Sinclair's movie is mostly unmagical magical realism. (Rainer; 2/26/01) (1 hr. 27 mins.; NR) • CC Village East.

Proof of Life
Russell Crowe is a kidnap and ransom negotiator and Meg Ryan is the wife of an engineer (David Morse) who has been abducted in a South American country and needs rescuing. (Rainer; 12/25/00) (2 hrs. 3 mins.; R) • CO Worldwide Cinemas.

★ Quills
Geoffrey Rush plays the Marquis de Sade, imprisoned

Ground Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that New York recommends, ranging from best-of-the-year picks to worthy curious to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.

"AN INSPIRED HUMAN COMEDY."

-Roger Ebert, CHICAGO SUN-TIMES

"AUDIENCES WERE CHARMED!"

-Mike Caro,
CHICAGO TRIBUNE

the Dish

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of what we didn't see.

"A DELIGHTFUL AUSTRALIAN COMEDY!"

-Lou Lumenick,
NEW YORK POST

"AN IRRESISTIBLE PIECE OF LARKY ENTERTAINMENT."

-Stephen Farber,
MOVIELINE MAGAZINE

"IF YOU DON'T THINK A COMEDY COULD ALSO BE THRILLING, GO SEE 'THE DISH.'"

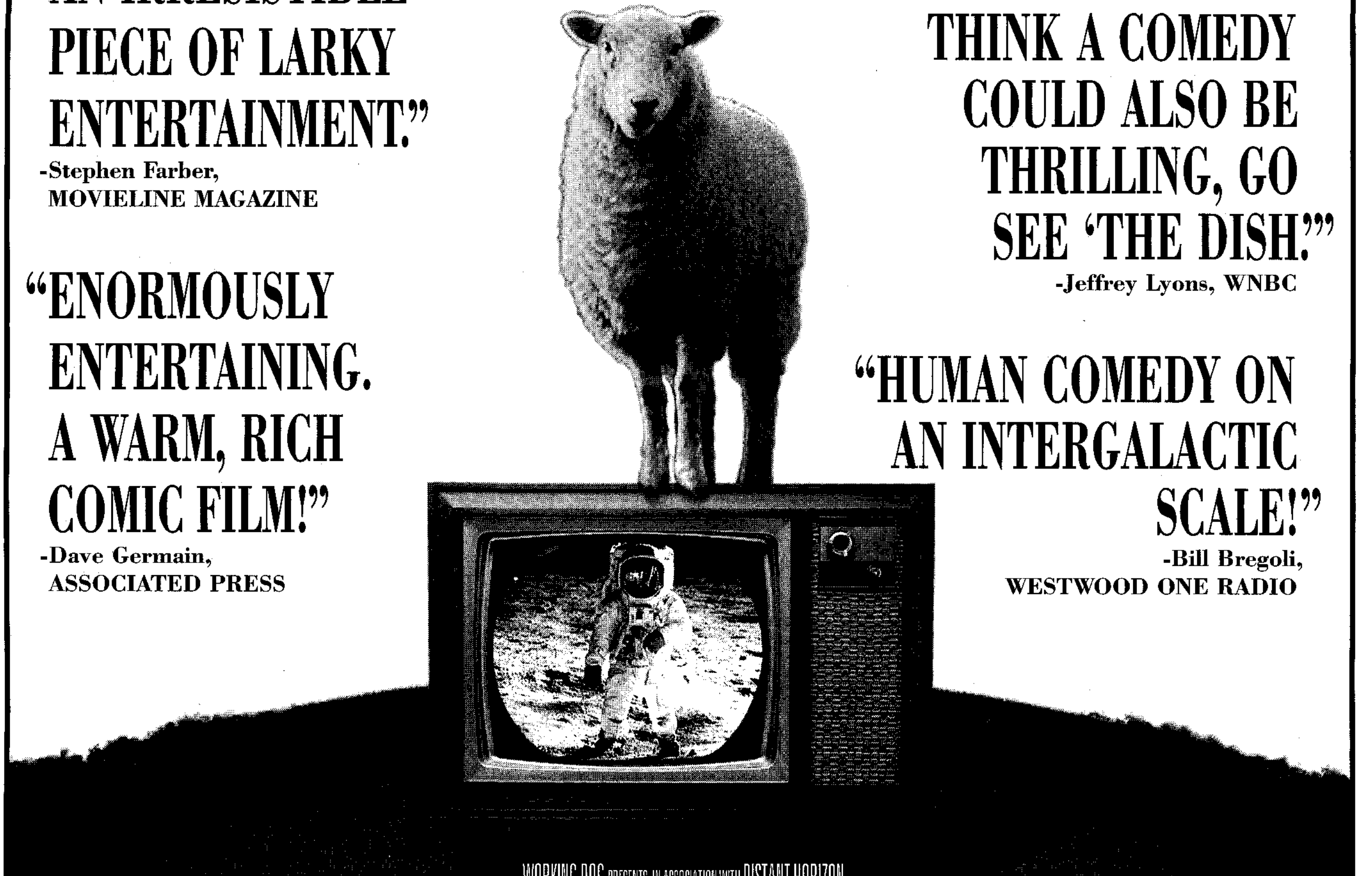
-Jeffrey Lyons, WNBC

"ENORMOUSLY ENTERTAINING. A WARM, RICH COMIC FILM!"

-Dave Germain,
ASSOCIATED PRESS

"HUMAN COMEDY ON AN INTERGALACTIC SCALE!"

-Bill Bregoli,
WESTWOOD ONE RADIO



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ANDREW S. GILBERT LENKA KRIPAC MATTHEW MOORE ELIZA SZONERT AND JOHN McMARTIN AS U.S. AMBASSADOR INTRODUCING CARL SNELL AS BILLY
MUSIC COMPOSED AND CONDUCTED BY EDMUND CHOI CASTING JANE KENNEDY U.S. CASTING YESKEL HICKS COSTUME DESIGNER KITTY STUCKEY ART DIRECTOR BEN MORIESON PRODUCTION DESIGNER CARRIE KENNEDY DIRECTOR OF PHOTOGRAPHY GRAEME WOOD FILM EDITOR JILL BILCOCK LINE PRODUCER DEBRA CHOATE
PRODUCER MICHAEL HIRSH WRITTEN, PRODUCED AND CONCEIVED BY SANTO CILAURO TOM GLEISNER JANE KENNEDY ROB SITCH DIRECTED BY ROB SITCH

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Watch the Academy Awards March 25

in the Charenton asylum for the insane, who smuggles scurrilous screeds out into the world with the help of a chambermaid (a radiant Kate Winslet) and gets obliterated for his troubles. Michael Caine is the doctor-torturer; Joaquin Phoenix the progressive abbé. (Rainer; 11/27/00) (2 hrs. 10 mins.; R) • CC Village East; AMC Empire 25 Theatres.

Recess: School's Out

Allyce Beasley, Dabney Coleman, and Jason Davis lend their voices to this animated film about an evil high-school principal who aspires to eradicate summer vacation by using a special laser gun. (1 hr. 22 mins.; G) • Battery Park City Cinema; CC Village East; AMC Empire 25 Theatres; Magic Johnson Harlem USA; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Cinemart; CO Cinema City; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay II; Atrium; UA Movies at Staten Island.

Requiem for a Dream

Darren Aronofsky's controversial adaptation of the Hubert Selby Jr. novel, which tells four parallel stories all dealing with addiction. Starring Ellen Burstyn, Jared Leto, and Jennifer Connelly. (1 hr. 42 mins.; NR) • North Shore Towers.

Rugrats in Paris: The Movie

Those especially shrill animated children from the popular TV show shriek and bleat their way onto the big screen. (1 hr. 18 mins.; G) • CO Worldwide Cinemas; Main Street Cinemas.

Save the Last Dance

Julia Stiles stars as a young midwestern dance student who falls in love with a black boy, and must balance her serious ballet talent with the expected complications of interracial affairs. (1 hr. 52 mins.; R) • Battery Park City Cinema; AMC Empire 25 Theatres; Magic Johnson Harlem USA; Whitestone; CO Kings Plaza; CO Cinema City; UA Crossbay II.

Saving Silverman

Two friends try to stop their buddy from marrying the wrong woman. Starring Jason Biggs, Amanda Peet, and Neil Diamond as himself. (1 hr. 31 mins.; PG-13) • AMC Empire 25 Theatres.

See Spot Run

First-time feature from TV director John Whitesell (*A Different World*, *Jack and Jill*) about a highly intelligent FBI dog and his dim-witted master, convincingly played by David Arquette. (1 hr. 35 mins.; PG) • UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Loews Orpheum 7; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; CO Fresh Meadows; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Series 7: The Contenders

Daniel Minahin's take-off on reality-TV shows is about a hit series where randomly selected contenders are pitted against each other until only one survives. Brooke Smith plays the eight-months-pregnant reigning champion. (Rainer; 3/12/01) (1 hr. 25 mins.; R) • CC Angelika Film Center; AMC Empire 25 Theatres.

★ Shadow of the Vampire

Willem Dafoe triumphs as the actor-vampire Max Schreck in this uneven but sometimes chilling and witty film. John Malkovich co-stars as Murnau, and he's convincingly Teutonic. (Rainer; 1/8/01) (1 hr. 30 mins.; R) • UA Union Square.

Snatch

Guy Ritchie's film about warring factions of London gangsters is more exhausting than exhilarating. Benicio Del Toro and Brad Pitt are two of the films more recognizable faces. (Rainer; 1/29/01) (2 hrs. 10 mins.; R) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Sony Lincoln Square; Kaufman Astoria Cinema.

★ State and Main

David Mamet's movie about a Hollywood movie crew invading a New England village has its share of syncopated nastiness, but the overall effect is surprisingly mild. (Rainer; 1/2/01) (1 hr. 46 mins.; R) • UA Union Square.

Sweet November

An ambitious executive (Keanu Reeves) sets up an unorthodox relationship with a young free spirit (Charlize Theron): A one-month trial relationship with no strings attached. (1 hr. 40 mins.; PG-13) • Battery Park City Cinema; CC Murray Hill Cinemas; AMC Empire 25 Theatres; Loews Coronet; Loews 84th Street; CO Alpine; UA Movies at Sheepshead Bay; CO Cinema City; UA Astoria.

The Taste of Others

A successful businessman (Jean-Pierre Bacri) becomes immersed in the world of theater only to be gleefully taken advantage of by a cavalcade of artists. (1 hr. 52 mins.; NR) • CC Village East; Lincoln Plaza Cinemas; Kew Gardens Cinemas.

★ Terrorists in Retirement

This documentary about mostly Jewish immigrant Resistance fighters has some startling interview material that bolsters the film's notion that the French Communists betrayed these fighters to the Nazis for being insufficiently French. (Rainer; 1/15/00) (1 hr. 24 mins.; NR) • Film Forum.

★ Thirteen Days

A workmanlike but engrossing docudrama-style depiction of how the Kennedy White House dealt with the Cuban Missile Crisis. Kenny O'Donnell, as played by Kevin Costner, is the insider-outsider who gives the material a fresh twist. (Rainer; 1/2/01) (2 hrs. 15 mins.; R) • Loews 19th St. East; AMC Empire 25 Theatres.

3000 Miles to Graceland

Kevin Costner and Kurt Russell star as two crooks in Las Vegas who dress up as Elvis impersonators in the hopes of getting away with millions. (1 hr. 45 mins.; PG-13) • Battery Park City Cinema; UA Union Square; Loews 42nd Street E Walk; Loews Coronet; Loews Orpheum 7; Loews 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; CO Cinema City; Jackson Triplex; Kaufman Astoria Cinema.

★ Traffic

Steven Soderbergh directed this uneven mélange—a movie about drug trafficking in which several seemingly disparate stories come together in a sweeping vision of corruption and redemption. The cast is impressive, including Michael Douglas, Catherine Zeta-Jones, Benicio Del Toro, Don Cheadle, and many others. (Rainer; 1/2/01) (2 hrs. 20 mins.; R) • Battery Park City Cinema; Loews Village; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews 72nd St. East; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; CO Fresh Meadows; Kaufman Astoria Cinema; UA Crossbay; UA Movies at Bayside; Atrium; UA Movies at Staten Island; YWCA Cine-Club.

Valentine

David Boreanaz and Denise Richards star in this slasher film involving psychotic Valentine's Day cards and a creepy killer. (1 hr. 41 mins.; R) • Bay Plaza.

Vertical Limit

Chris O'Donnell stars as a climber who must rescue his sister atop the peaks of K2, one of the world's highest and most treacherous mountains. (1 hr. 41 mins.; PG-13) • CO Worldwide Cinemas.

The Wedding Planner

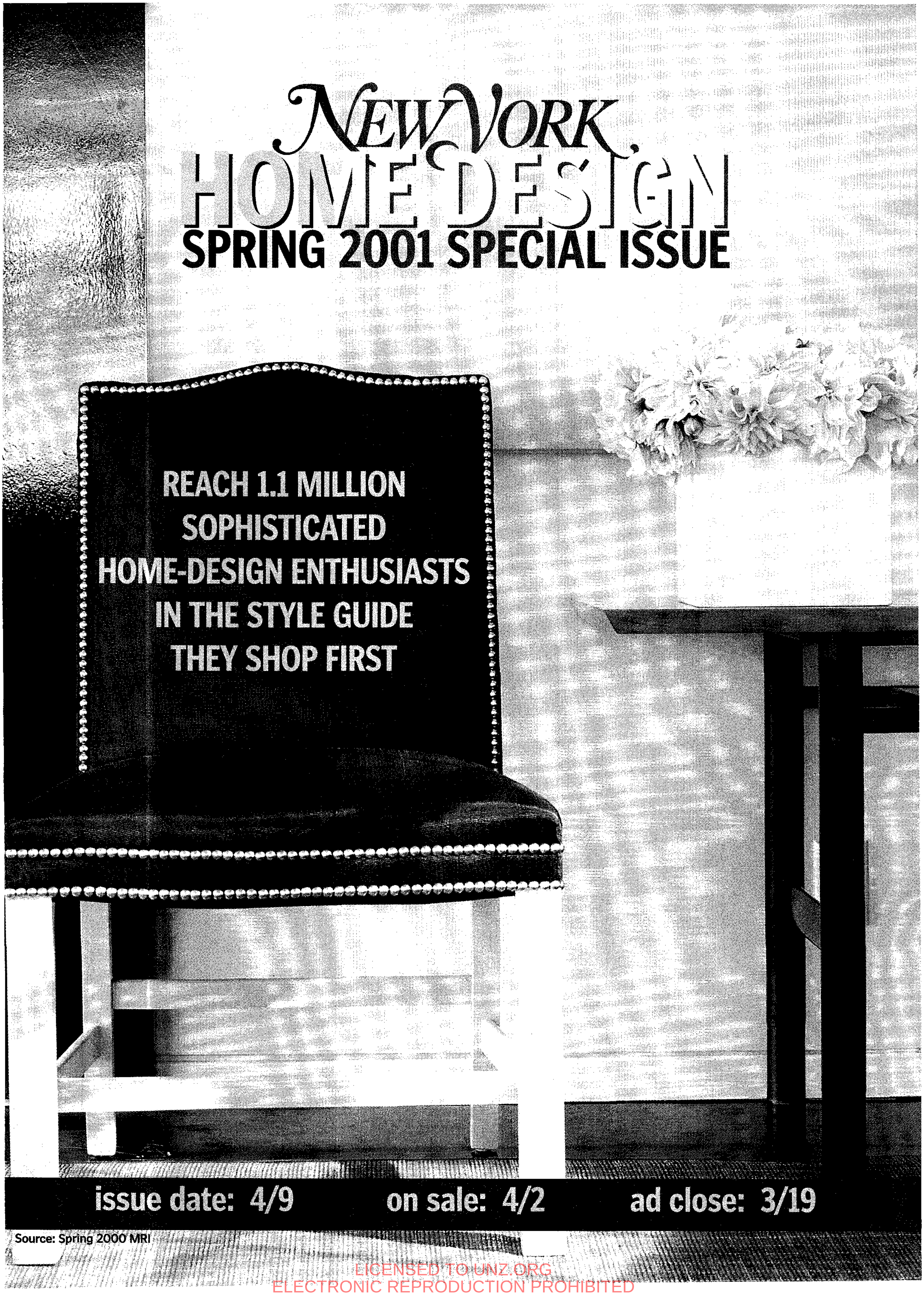
The ubiquitous Jennifer Lopez stars as a San Franciscan wedding planner who's trying to balance her career and a romance with a swarthy do-gooder (Matthew McConaughey). (1 hr. 31 mins.; R) • Battery Park City Cinema; AMC Empire 25 Theatres; CO Alpine;

Photograph by Danny Rothenberg.

Opening

Milk of Amnesia

Leonard Shelby has big problems. Not only has his wife been murdered; during the struggle with her assailant, he banged his head and lost his short-term memory. Now he must find the killer while constantly forgetting what he's doing, where he's going, and whom he can trust. Until the end of **Memento**, the excellent second thriller from director Christopher Nolan (based on a short story by his brother Jonathan), the audience is as confused as the protagonist. Shelby is played with an analytical, Jeff Goldblum-esque wit by Guy Pearce (pictured), best known for his work opposite Russell Crowe in *L.A. Confidential.* Also starring Carrie-Anne Moss, whose time spent in the Matrix should have left her ready for murky realities like these. Opens March 16.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Source: Spring 2000 MRI

Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; CO Cinema City; UA Crossbay II; Atrium.

When Brandon Met Trudy
Peter McDonald (*I Went Down, Felicia's Journey*) and Flora Montgomery star in a romantic comedy about opposites who, eventually, attract. (1hr. 35 mins.; NR) • Loews State.

The Widow of St. Pierre
Patrice Leconte's austere period drama about a condemned man (Emir Kusturica) and the French commandant (Daniel Auteuil) and his wife (Juliette Binoche) who minister to him. (Rainer; 3/5/01) (1 hr. 37 mins.; R) • Paris Theatre.

★ Wonder Boys
A superb comedy, starring Michael Douglas as a college professor, and the long weekend in which his life unravels and ties itself up again. Tobey Maguire costars, and the terrific cast also includes Robert Downey Jr. and Frances McDormand. (Rainer; 3/6/00) (1 hr. 52 mins.; R) • CO Worldwide Cinemas.

Yi Yi
Edward Yang's complicated tale examining the relationship between a mother and son, and the nature of family in general. (2 hrs. 53 mins.; NR) • Cinema Village.

★ You Can Count on Me
Writer-director Kenneth Lonergen's wonderfully small-scale movie stars Mark Ruffalo and Laura Linney as reunited brother and sister, and theirs is one of the most convincing portrayals of family connection I've ever seen. Rory Culkin plays Linney's son, and Matthew Broderick, in a sweetly cracked performance, is the boss Ms. Linney has an affair with. (Rainer; 10/23/00) (1 hr. 51 mins.; R) • CC Village East; CC Murray Hill Cinemas; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Clearview's 62nd and Broadway; Kew Gardens Cinemas.

Manhattan

Below 14th Street

Battery Park City Cinema
102 North End Ave. (212-945-3418) • 3000 Miles to Graceland; Cast Away; Chocolat; Crouching Tiger, Hidden Dragon; Down to Earth; Hannibal; In the Mood for Love; Monkeybone; O Brother, Where Art Thou? ; Recess: School's Out; Save the Last Dance; Saving Silverman; Snatch; Sweet November; Traffic; The Wedding Planner.

CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Chocolat; Company Man; Crouching Tiger, Hidden Dragon; In the Mood for Love; Pollock; Series 7: The Contenders.

CC Village East
189 Second Ave. (212-529-6799) • Billy Elliot; Get Over It; Gladiator; Malèna; The Price of Milk; Quills; Recess: School's Out; The Taste of Others; You Can Count on Me.

Cinema Village
22 E. 12th St. (212-924-3363) • Faithless; Nico & Dani; Yi Yi.

Clearview's Waverly
323 Sixth Ave. (212-777-FILM#603) • Hannibal; Snatch.

Film Forum
209 W. Houston St. (212-727-8110) • Come and See; Terrorists in Retirement; The Gleaners and I. (See also "Museums, Societies, Etc.")

Loews Village
66 Third Ave. (212-50-LOEWS#952) • Down to Earth; The Mexican; Traffic.

Quad Cinema
34 W. 13th St. (212-255-8800) • Before Night Falls; Hit and Runway; The House of Mirth; Me You Them.

The Screening Room
54 Varick St. (212-334-2100) • Almost Famous; Chunhyang. (See also"Museums, Societies, Etc.")

UA Union Square
13th St. and Broadway (212-253-2225) • 15 Minutes; 3000 Miles to Graceland; Blow Dry; Cast Away; The Gift; Hannibal; Monkeybone; O Brother, Where Art Thou?; See Spot Run; Shadow of the Vampire; Snatch; State and Main; The Caveman's Valentine.

Opening

The New Old Wave

Unfurled on a couch at the Mayflower Hotel, her violet socks tucked beneath draping burgundy pants, the 72-year-old French director **Agnès Varda** is speaking about a career that predates the French New Wave, spanning nearly 50 years of film. "I was in the States in 1967 with my husband," she says, smiling, on the eve of her retrospective's opening at the Film Forum. "The Black Panthers were demonstrating in the streets, so I just started filming. Then I wrote *Lion's Love* about hippies; then *Kung-Fu Master,* about desire. I try to have a real life, not live in some isolated cinemathèque." From the influential *Cléo From 5 to 7* through her documentaries to her moving features about her late husband, director Jacques Demy, and now the gleaners who still roam France (see Peter Rainer's review of *The Gleaners and I,* page 64), Varda's films are united by an unmistakable rich tenderness. "I've never run after money," she says, "and I've made some flops—some huge flops—but I was never discouraged. I never thought I should stop making film and learn how to knit." We're glad she didn't, even if it means she has to *buy* those purple socks. From March 16 to April 5 at Film Forum. (See "Movies, Societies, Etc.") BEN KAPLAN

14th–41st Streets

CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • In the Mood for Love; O Brother, Where Art Thou?; Sweet November; You Can Count on Me.

Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • 15 Minutes; Before Night Falls; Crouching Tiger, Hidden Dragon; Get Over It; Hannibal; Pollock; See Spot Run; Traffic.

Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Company Man; Hit and Runway.

Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Down to Earth; The Mexican; Thirteen Days.

Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • 15 Minutes; Chocolat; Crouching Tiger, Hidden Dragon; Down to Earth; Get Over It; Hannibal; See Spot Run; The Mexican; Traffic.

42nd–60th Streets

AMC Empire 25 Theatres
234 W. 42nd St., at Eighth Ave. (212-398-3939) • Almost Famous; Before Night Falls; Billy Elliot; Blow Dry; Cast Away; Chocolat; Finding Forrester; Get Over It; Hit and Runway; Malèna; Miss Congeniality; Monkeybone; O Brother, Where Art Thou?; Pollock; Quills; Recess: School's Out; Save the Last Dance; Saving Silverman; See Spot Run; Series 7: The Contenders; Snatch; Sweet November; Thirteen Days; The Wedding Planner; You Can Count on Me.

CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • 15 Minutes; Blow Dry; Chocolat.

CC Crown Gotham
969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) • Get Over It.

CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • The House of Mirth.

CC Sutton
205 E. 57th St. (212-759-1411) • Hit and Runway; Malèna.

Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Billy Elliot.

Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • The Mexican.

CO Worldwide Cinemas
340 W. 50th St. (212-505-CINE#610) • Charlie's Angels; Dude, Where's My Car?; Meet the Parents; Proof of Life; Rugrats in Paris: The Movie; Vertical Limit; Wonder Boys.

Loews 42nd Street E Walk
42nd Street at Eighth Ave. (212-50-LOEWS#572) • 15 Minutes; 3000 Miles to Graceland; Crouching Tiger, Hidden Dragon; Down to Earth; The Mexican; Traffic.

Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Hannibal.

Loews Coronet
993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) • 3000 Miles to Graceland; Sweet November.

Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • Gladiator; Last Resort; Sing-a-long Sound of Music; The Caveman's Valentine; When Brandon Met Trudy.

Paris Theatre
4 W. 58th St. (212-688-3800) • The Widow of St. Pierre.

61st Street and Above, East Side

CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • 15 Minutes; Chocolat; O Brother, Where Art Thou?; Recess: School's Out; Sweet November.

Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • The Mexican.

Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Cast Away; Company Man; Hannibal; In the Mood for Love; Pollock; See Spot Run; Snatch; You Can Count on Me.

Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Before Night Falls; Get Over It.

Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Traffic.

Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • Down to Earth; The Pledge.

Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • 3000 Miles to Graceland; Down to Earth; Hannibal; See Spot Run; The Mexican; Traffic.

UA East
1629 First Ave., at 85th St. (212-249-5100) • The Contender.

UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Almost Famous; Cast Away; Crouching Tiger, Hidden Dragon.

61st Street and Above, West Side

Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • You Can Count on Me.

Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • Hannibal; Traffic.

Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Chocolat; The Mexican.

Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Before Night Falls; Crouching Tiger, Hidden Dragon; In the Mood for Love; Me You Them; Pollock; The Taste of Others.

Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • 15 Minutes; 3000 Miles to Graceland; Down to Earth; The Gift; See Spot Run; Sweet November.

Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • 15 Minutes; Crouching Tiger, Hidden Dragon; Down to Earth; Hannibal; Recess: School's Out; Save the Last Dance; The Caveman's Valentine; The Mexican.

New Coliseum
701 W. 181st St. (212-740-1545) • 3000 Miles to Graceland; Down to Earth; Recess: School's Out; See Spot Run.

Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Crouching Tiger, Hidden Dragon; Down to Earth; Hannibal; See Spot Run.

Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Blow Dry; Chocolat; Get Over It; Hannibal; O Brother, Where Art Thou?; Snatch; The Caveman's Valentine; The Mexican; Traffic.

Bronx

Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • 15 Minutes; 3000 Miles to Graceland; Crouching Tiger, Hidden Dragon; Down to Earth; Get Over It; Hannibal; Recess: School's Out; See Spot Run; The Mexican; Traffic; Valentine.

Concourse Plaza
214 E. 161th St. (718-588-8800) • 15 Minutes; 3000 Miles to Graceland; Crouching Tiger, Hidden Dragon; Down to Earth; Hannibal; Recess: School's Out; See Spot Run; The Mexican.

Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • 15 Minutes; 3000 Miles to Graceland; Crouching Tiger, Hidden Dragon; Down to Earth; Get Over It; Hannibal; Recess: School's Out; Save the Last Dance; See Spot Run; The Mexican; Traffic.

Brooklyn

BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Crouching Tiger, Hidden Dragon; In the Mood for Love; Pollock.(See also "Museums, Societies, Etc.")

Brooklyn Heights
70 Henry St.(718-596-7070) • Chocolat; Crouching Tiger, Hidden Dragon; Traffic.

Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Down to Earth; Hannibal; Recess: School's Out; See Spot Run.

Clearview's Cobble Hill
265 Court St. (718-596-9113) • Almost Famous; Blow Dry; Chocolat; Pollock; The Caveman's Valentine.

CO Alpine
6817 Fifth Ave., at 69th St. (718-777-FILM#580) • Recess: School's Out ; Call theater for showtimes; Chocolat; Hannibal; Monkeybone; See Spot Run; Sweet November; The Mexican; The Wedding Planner.

CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (718-777-FILM#578) • 3000 Miles to Graceland; Crouching Tiger, Hidden Dragon; Down to Earth; Save the Last Dance; Traffic.

CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (718-777-FILM#579) • 3000 Miles to Graceland; Crouching Tiger, Hidden Dragon; Down to Earth; Hannibal; Recess the movie: School's Out ; Save the Last Dance.

CO Kingsway
946 Kings Hwy., at Coney Island Ave. (718-777-FILM#577) • Call theater for showtimes.

Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Down to Earth; Hannibal; See Spot Run; The Mexican.

Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • 15 Minutes; Crouching Tiger, Hidden Dragon; Down to Earth; Get Over It; Hannibal; Recess: School's Out; See Spot Run; The Mexican; Traffic; The Wedding Planner.

Pavilion
188 Prospect Park West (718-369-0838) • 3000 Miles to Graceland; Before Night Falls; Down to Earth; Hannibal; Recess: School's Out; See Spot Run; The Caveman's Valentine; The Mexican; Traffic.

Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • 3000 Miles to Graceland; Down to Earth; Monkeybone; Recess: School's Out; See Spot Run; The Mexican.

UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Hannibal; The Mexican; Traffic.

UA Movies at Sheepshead Bay
3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) • 15 Minutes; 3000 Miles to Graceland; Down to Earth; Get Over It; Hannibal; Recess: School's Out; See Spot Run; Sweet November; The Mexican; The Wedding Planner.

Queens

Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • 15 Minutes; Chocolat; Down to Earth; Hannibal; Recess: School's Out; See Spot Run; The Mexican.

Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • 15 Minutes; Down to Earth; Get Over It; Malèna; Recess: School's Out.

CO Cinema City
183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (718-777-FILM#592) • 3000 Miles to Graceland; Cast Away; Monkeybone; Recess: School's Out; Save the Last Dance; Sweet November; The Wedding Planner.

CO Fresh Meadows
Eastbound Service Rd. at 190th St. (718-777-FILM#619) • Call theater for showtimes; Chocolat; Down to Earth; Hannibal; See Spot Run; The Mexican; Traffic.

College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • 15 Minutes; Crouching Tiger, Hidden Dragon; Down to Earth; Get Over It; Hannibal; Recess: School's Out; See Spot Run; The Mexican; Traffic; The Wedding Planner.

Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • 3000 Miles to Graceland; Down to Earth; Hannibal; See Spot Run.

Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • 3000 Miles to Graceland; Blow Dry; Cast Away; Chocolat; Crouching Tiger, Hidden Dragon; Hannibal; O Brother, Where Art Thou?; Recess: School's Out; See Spot Run; Snatch; The Caveman's Valentine; The Mexican; Traffic.

Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Before Night Falls; Billy Elliot; Company Man; In the Mood for Love; Pollock; The Taste of Others; The Caveman's Valentine; You Can Count on Me.

Main Street Cinemas
72-66 Main St. (718-263-4828) • 15 Minutes; Choco-

Opening

Two for the Road

Lee Ranaldo's guitar feedback introduces Charlie Ahearn's **Fear of Fiction**, immediately distinguishing it from his landmark 1982 film *Wild Style*, to which Grandmaster Flash's scratching laid the soundtrack. Two decades on, Ahearn has changed more than his tune: *Fear of Fiction*, which he also wrote, is a complex, dreamlike, semi-autobiographical road movie about a set of identical-twin teenagers, both played by Sam Trammell, and a female writer (*Homicide*'s Melissa Leo, pictured with Trammell) traveling from New York to Washington, and the visions and memories, and a very hopped-up Penn Jillette, they encounter on the way. Opens on March 15 at the Anthology Film Archives.

Photograph by Dede Hatch.

Solutions to last week's puzzles

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lat; Down to Earth; Get Over It; Hannibal; Recess: School's Out; Rugrats in Paris: The Movie; See Spot Run; The Mexican.

North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Billy Elliot; Left Luggage; Requiem for a Dream.

Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Hannibal; Recess: School's Out; The Mexican.

Sony Bay Terrace
211-01 26th Ave., at Bell Blvd., Bayside (718-777-FILM#712) • Call theater for showtimes.

Sony Elmwood
57-02 Hoffman Dr., Elmhurst (718-777-FILM#733) • Call theater for showtimes.

UA Astoria
28-60 Steinway St. (718-726-1279) • 15 Minutes; Down to Earth; Get Over It; Monkeybone; Monkeybone; Sweet November.

UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Sweet November; Traffic.

UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • 15 Minutes; Down to Earth; Traffic.

UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Crouching Tiger, Hidden Dragon; Get Over It; Hannibal; Recess: School's Out; Save the Last Dance; See Spot Run; The Mexican; The Wedding Planner.

UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Blow Dry; Cast Away; Chocolat; Crouching Tiger, Hidden Dragon; Hannibal; See Spot Run; The Mexican.

UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • Down to Earth; Get Over It; Pollock; Traffic.

UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • 15 Minutes; Chocolat; Down to Earth; Get Over It; Hannibal; See Spot Run; The Mexican.

Staten Island

Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Chocolat; Crouching Tiger, Hidden Dragon; Down to Earth; Get Over It; Hannibal; Recess: School's Out; See Spot Run; The Mexican; Traffic; The Wedding Planner.

UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • 15 Minutes; Down to Earth; Hannibal; See Spot Run; The Mexican.

UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • 15 Minutes; Blow Dry; Chocolat; Crouching Tiger, Hidden Dragon; Down to Earth; Get Over It; Hannibal; Pollock; Recess: School's Out; See Spot Run; The Mexican; Traffic.

Museums, Societies, Etc.

Film Forum
209 W. Houston St. (212-727-8110); $9. • 3/13: *A Tale of Winter* (1992); *Autumn Tale* (1998). 3/14-15: *A Summer's Tale* (1996). 3/16-18: "The World of Agnes Varda." *Cleo From 5 to 7* (1961); *Le Bonheur* (1964).

Film Society of Lincoln Center
(The Walter Reade Theater) 65 W. 65th St., plaza level (212-875-5600); $9.00, $5 for members, $4.50 for seniors, $4 for "Movies for Kids." • "Rendez-Vous With French Cinema." 3/13: *Le ville est tranquille* (2000); *Saint-Cyr* (2000). 3/14: *Les filles ne savent pas nager* (2000); *Ca ira mieux demain* (2000). 3/15: *Trois huit* (2000); *La captive* (2000). 3/16: *Sade* (2000); *Du poil sous les roses* (2000).

On the Set

It's 4 P.M. on a frostbite-inducing Friday, and about 80 cast and crew members from *The Devil and Daniel Webster* are trying to stay warm on a colorless industrial block of TriBeCa. Using the entire city as its backdrop (you may have caught them already at the Public Library or the Brooklyn Museum of Art), the film is a retelling of the famous Stephen Vincent Benét short story. **Alec Baldwin**, impeccable in camel scarf and navy coat, is multitasking as co-producer and star, and he's also directing for the first time. "Doing all this takes a lot of energy," Baldwin admits between takes. "I'm tired!" He doesn't look it. "After shooting in New York, you always promise never to do it again. Until six months later, when you find yourself there again." Co-producer **Jon Cornick** ambles over to add that Baldwin is doing just fine: "Alec's developed this project for seven years—he knows exactly what he wants." The crew calls the project "Alec's baby," and it's packed with name actors despite its modest budget. **Anthony Hopkins** is Daniel Webster, **Kim Cattrall** is Alec's seductive book editor, and **Jennifer Love Hewitt** plays the Devil. On set, Hewitt looks impossibly sweet and petite, despite the devilish black stilettos and lacquered *faux*-brunette curls tumbling over a cherry-red trench. "There are parts of me in every character I play," she says, "but less in this one." But she beams. "I love my job!" After about five more takes, Hewitt steps back out of character and makes a dash for her trailer, where she's bum-rushed by three hysterical teenage girls. Hewitt signs autographs, hugs each of the girls with unflinching enthusiasm (including their equally excited dog), and then disappears through her trailer door.

SARA CARDACE

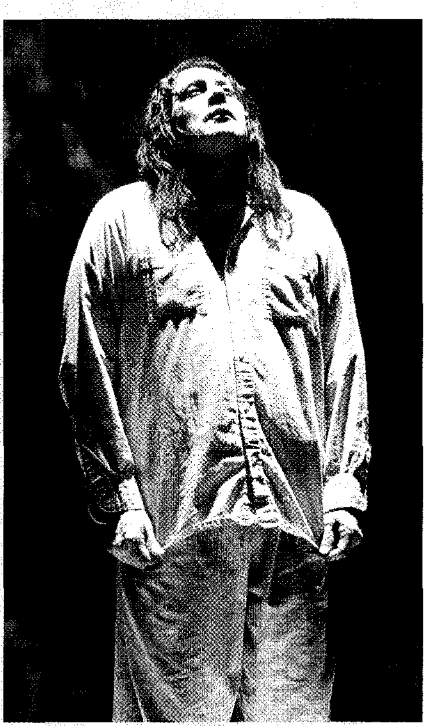
Photographs: top, by Robin Platzer; bottom, by Sonia Moskowitz/Retna.

Edited by Logan Hill

Opening

Sampson and Son

In 1975, Tim Sampson's six-foot-seven father, Will, took a huge role opposite Jack Nicholson in **One Flew Over the Cuckoo's Nest**, as the silent, institutionalized Chief Bromden, who triumphantly ends the film by escaping. "When he busted out at the end of movie," Tim (pictured) says, "I think the whole world took out with him. Especially in the Native American community, he was the man, and he still is the man." Eighteen at the time, Tim, a Creek Indian, followed his father from their home in Oklahoma to Los Angeles. He found work as a stunt man and was pummeled for the next few years by heroes and criminals—even by Mr. T on *The A Team*. ("Mr. T won, of course," Sampson notes.) Twenty-five years later, he has stepped into the role that made his father a Native American hero, on Broadway opposite Gary Sinise. In Dale Wasserman's stage adaptation, produced by the Steppenwolf Theatre, Bromden emerges as the central character he was in Ken Kesey's novel. As in the book, Chief Bromden narrates at the beginning of the play, and later reminisces about his own father, who is, appropriately, "a big man." "I've been playing this part all of my life," says Sampson. "We both have big fathers, the government trampled on our culture, and we lived through alcoholism and the hopelessness of reservation life." He hopes that the role will help propel his various exploits as a balladeer, an actor, and, most recently, a screenwriter, with a script about a Native American boarding school. "This is a lot better than stunts," Sampson avers. "I used to be happy just to pick up a line before they'd throw me out the window." Previews begin March 16 at the Royale Theatre. (See "Broadway.") L.H.



Broadway

Previews and Openings

Bells Are Ringing

Faith Prince and Mark Kudisch star in the first Broadway revival of this 1956 musical comedy. $50–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 3/13 for a 4/12 opening. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Design for Living

Alan Cumming and Dominic West seek the love of Jennifer Ehle in Noel Coward's 1932 ménage à trois comedy, directed by Joe Mantello. $40–$65. Tues.–Sat. at 8, Sat. and Sun. at 2. Some early curtains. In previews for a 3/15 opening. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Follies

Before a wrecking ball transforms a once-spectacular New York theater into a parking lot, ghosts and showgirls from decades past reunite for one last time in Sondheim's 1971 musical, directed by Matthew Warchus. Blythe Danner, Gregory Harrison, Judith Ivey, and Treat Williams star. $45–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 4/5 opening. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

The Invention of Love

Tom Stoppard's latest play follows an elderly A. E. Housman as he travels back in time and confronts his younger self. Robert Sean Leonard and Richard Easton star. $30–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 3/29 opening. • Lyceum Theatre, 149 W. 45th St. (212-239-6200).

Judgment at Nuremburg

Based on the second trials of the Nazi war criminals, Abby Mann's new drama is directed by John Tillinger (*Comic Potential*, *The Price*, *Night Must Fall*). Maximillian Schell and George Grizzard star. $29.50–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 3/26 opening. • Longacre Theatre, 220 W. 48th St. (212-239-6280).

One Flew Over the Cuckoo's Nest

Terry Kinney takes his Steppenwolf Theater production of Ken Kesey's classic to Broadway. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. Previews begin 3/16 for a 4/8 opening. • Royale Theatre, 242 W. 45th St. (212-239-6200).

Now Playing

Aida

The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Directed by Robert Falls with a book by Linda Woolverton and David Henry Hwang. Sets and ridiculously fabulous costumes by Bob Crowley. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun

Reba McEntire plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $85. Wed.–Sat. at 8, Sun. at 7, Wed., Sat., and Sun. at 2. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast

Disney's beast is back (no, not the mouse). $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Cabaret

The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. $25–$90. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago

It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Belle Calaway stars. $20–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

A Class Act

The Manhattan Theatre Club's successful tribute to the life and music of that singular sensation, *A Chorus Line* lyricist Edward Kleban, transfers to Broadway with an expanded cast and design. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ambassador Theatre, 219 W. 49th St. (212-239-6200).

Contact

This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Its two shorter pieces and concluding longer one are of uneven merit but never

Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Photograph by Tristam Kenton.

Ringing Endorsement

In the first Broadway revival of Jule Styne, Betty Comden, and Adolph Green's 1956 musical **Bells Are Ringing**, Faith Prince (pictured) stars as a Ella Peterson, a hyperactive and hypersensitive (don'tcha just know she was originally played by Judy Holliday?) telephone operator at Susanswerphone. Ella gets mixed up in the lives of the voices on the other end of the line and falls in love with a smooth-talking playwright (Marc Kudisch) who suffers from a whopping case of writer's block. Of course, as the audience gets treated to memorable tunes like "Just in Time," "The Party's Over," and "I Met a Girl," her radiance does something to alleviate his condition. Previews begin March 13 at the Plymouth Theatre. (See "Broadway.")

without interest. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

The Dinner Party

Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. Henry Winkler and John Ritter star. $45–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

Fosse

A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* Ben Vereen and Ann Reinking star, through 4/1. $65–$80. Mon., Tues., and Thurs.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

The Full Monty

The musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Jane Eyre

The new musical adaptation, with contributions from John Carid, Scott Schwartz, John Napier, and Paul Gordon. $50–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

Kiss Me, Kate

With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Burke Moses and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables

What a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King

This spectacle rightfully earns that most abused of epithets: *magical.* Thanks to Julie Taymor, who designed and directed this cornucopia of dazzlements, puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. (Simon: 12/1/97.) $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

The Music Man

Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As Marian Paroo, the librarian of River City, Iowa, who goes from tight-lipped spinster to glowing inamorata in this happy show, Miss Luker gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. Susan Stroman's production has other assets as well. (Simon: 5/8/00.) $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

The Phantom of the Opera

Unlike *Cats,* Andrew Lloyd Webber's other blockbuster refuses to give up the ghost. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

Proof

David Auburn's *Proof* is what *Copenhagen* ought to be: a play about scientists whose science matters less than their humanity. Robert, a world-famous mathematician who went crazy; Catherine, his mathematically brilliant but too-depressed-to-work daughter; Hal, a young math teacher going through Robert's hundred-plus confused notebooks; and Claire, Robert's older daughter and a successful actuary, are above all fascinating individuals. As directed by Daniel Sullivan, the performances are perfect. As for Mary-Louise Parker, her Catherine is a performance of genius. (Simon: 6/5/00.) $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent

The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance

The Irish return. $25–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Rocky Horror Show

Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad. Lifelong rocker Joan Jett makes her Broadway debut opposite *Rent* star Daphne Rubin-Vega, stage vet Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show* (very appropriate). Enjoy the eye-popping design by David Rockwell (Cirque Du Soleil Theatres). $75. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

The Search for Signs of Intelligent Life in the Universe

Lily Tomlin returns, along with an astonishing assortment of characters led by Trudy, a homeless lady and "creative consultant to these aliens from outer space" who knows that reality is really just "a collective hunch." The solo show that makes other solo shows look like, well, solo shows, it's written and directed by Jane Wagner, Tomlin's longtime collaborator and partner. $50–$65. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Seussical

The struggling but optimistic musical gets a much-needed lift from Rosie O'-Donnell. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

The Tale of the Allergist's Wife

Who would have expected from a campy downtown playwright a nicely structured, intelligently funny, satirically relevant uptown comedy? In Charles Busch's new play, the retired but still overactive allergist Dr. Ira Taub is married to Marjorie, an immobilized nervous wreck since the death of her therapist. If you seek an ideal cast, look no further. (Simon: 3/13/00.) Also starring Tony Roberts and Michele Lee. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Off Broadway

Previews and Openings

Bat Boy: The Musical

Bold-faced headlines in the *Weekly World News* declaring the capture of a live bat-child led to the creation of this high-flying musical with a serious musical pedigree. $20–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun at 7:30. In previews for a 3/21 opening. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

The Book of Liz

In this new play from David and Amy Sedaris, an unappreciated nun with a cheeseball fetish flees from the convent and takes a road trip. $35. Mon.–Fri. at 8, Sat. at 7 and 10. Previews begin 3/12 for a 3/26 opening. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

Bright Eyed Joy

Opera and theater stars pay tribute to composer Ricky Ian Gordon in the latest installment of *Lincoln Center's American Songbook* series. $55. 3/13 at 8. • Alice Tully Hall, Lincoln Center (212-721-6500).

Photograph by Carol Rosegg.

Lobby Hero
The winner of last year's Sundance Grand Jury Prize for *You Can Count on Me*, playwright Kenneth Lonergan (*Waverly Gallery, This Is Our Youth*) returns to the stage. Mark Brokaw (*This Is Our Youth, How I Learned to Drive*) directs a sticky story about a security guard, his supervisor, and two cops who are all trapped in a confounding moral situation. $45. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews for a 3/13 opening. • Playwrights Horizons' Anne G. Wilder Theater, 416 W. 42nd St. (212-279-4200).

Newyorkers
A musical collage inspired by Gotham. $50. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 3/20 opening. • Manhattan Theatre Club's Stage II, 131 W. 55th St. (212-581-1212).

Nuyorican Voices
Celebrating its thirty-fifth anniversary, Intar offers the premiere of three plays by Latino playwrights performed in repertory. $20 for one show, $45 for all three. Tues.–Sat. at 8, Sat. and Sun. at 3. Opens 3/13. Through 4/22. • Intar 53 Theatre, 508 W. 53rd. (212-279-4200).

Servicemen
Two night crawlers in World War II–era New York fight for the attention of departing servicemen in this new play from Evan Smith. $25–$35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Previews begin 3/13 for a 3/24 opening. • St. Clement's, 423 W. 46th St. (212-279-4200).

Starmites 2001
A musical sci-fi adventure about a girl who wakes up and discovers she's a teen superhero. $15–$19. Wed.–Sat. at 8, Sat. and Sun. at 3. Previews begin 3/14 for a 3/22 opening. • Theatre 3, 311 W. 43rd St. (212-206-1515).

The Devil and Daniel Webster
Eric Bogosian, James Naughton, and Harris Yulin all read in the third production of the "City Center Voices!" series. $30–$50. 3/13 at 8. • City Center Theatre, 131 W. 55th St. (212-581-1212).

Now Playing

American Rhapsody
A new musical revue of Gershwin's works. $40–$55. Wed.–Sat. at 8, Sun. at 7:30, Wed., Sat., and Sun. at 2:30. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

Blue Man Group: Tubes
Smart silliness from the new Pentium mascots. $45–$55. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Bobbi Boland
It's been twenty years since she was named Miss Florida, but when a new girl comes into town, Bobbi has to defend her crown. $30–$40. Wed.–Mon. at 8, Sat. at 3, Sun. at 7. • Arclight Theatre, 152 W. 71st St. (212-279-4200).

Boy Gets Girl
A strange tale of stalking in the city by controversial playwright Rebecca Gilman (*Spinning Into Butter*). $55. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Cartas: A Nun in Love
Based on *Les lettres d'une religieuse portugaise* and translated and performed by Myriam Cyr, this show tells the true story of a nun in seventeenth-century Portugal who is seduced and abandoned by a French cavalry officer. $35–$45. Tues.–Sat. at 8, Sun. at 4. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Cary and Gallo: What If We Did This?
Ted Sullivan directs the comic duo Cary and Gallo. $30. Mon. at 8. Through 3/15. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

Cellini
Moonstruck screenwriter John Patrick Shanley wrote and directs this play about larger-than-life Florentine sculptor Benvenuto Cellini. $30–$50. Tues. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Wed. at 7, Sun. at 3. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Circus
A retired tight-rope walker and his grandson turn a nursing home into their own big top in this puppet/theater piece for tots. $10–$20. Call for complete schedule. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. $37.50–$45. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Devil's Music: The Life and Blues of Bessie Smith
The legendary singer gets the biographical treatment in this new musical, conceived and directed by Joe Brancato (*Cobb*), with a book by Anglo Parra and musical arrangements by Miche Braden. $35. Wed.–Sat. at 8, Sat. at 2, Sun. at 3. • Theatre 3, 311 W. 43rd St. (212-279-4200).

Dinner With Friends
Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) Winner of the Pulitzer Prize. $30–$65. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

Dogeaters
In Jessica Hagedorn's new adaptation of her prize-winning novel, politicians, hustlers, and beauty queens all mingle in eighties Philippines. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • Joseph Papp Public Theater, 425 Lafayette St. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream*. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Downhearted Blues—The Life and Music of Bessie Smith
Tony- and Grammy-winning Jennifer Holliday wrote and stars in this musical one-act chronicling the life of Bessie Smith for the Illyria Theatre. $30. Thurs.–Sat. at 8, Sun. at 7. • Chelsea Playhouse, 125 W. 22nd St. (212-561-9553).

End of the World Party
A new comedy about gay men who share a Fire Island summer house by multiple-Emmy winner Chuck Ranberg. $45–$49.50. Mon.–Wed. and Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. • 47th Street Theatre, 304 W. 47th St. (212-239-6200).

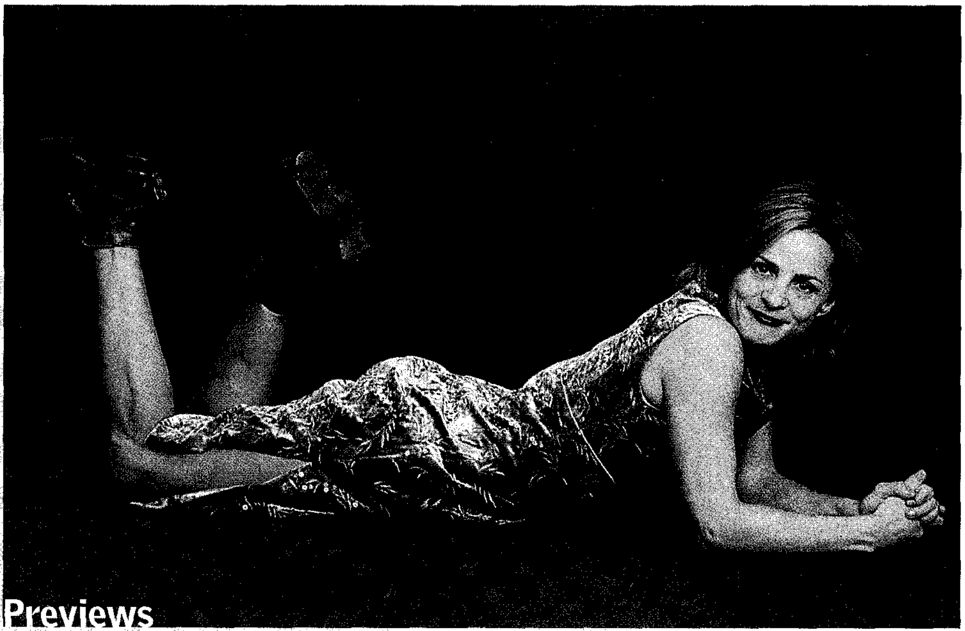
The Fantasticks
The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update of his long-running musical spoof. $49.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. • Stardust Theatre, Broadway at 51st St. (212-239-6200).

Force Continuum
Kia Corthron's new play about three generations of black officers of the NYPD. $35–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Atlantic Theater Company, 336 W. 20th St. (212-239-6200).

Fresa y Chocolate (Strawberry and Chocolate)
A comedy about the confrontation between a gay artist and a revolutionary purist. $30–$40. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Fully Committed
For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, this play is a day in the life of Sam, the young man and struggling actor who works the reservation



Previews

Sister Act

This week, the Drama Dept. presents the return of the self-titled Talent Family, David and Amy (pictured) Sedaris, in **The Book of Liz**. David, the radio commentator and satirical author of *Me Talk Pretty One Day*, writes behind the scenes, while his sister, last seen onstage in *The Country Club* and on television in Comedy Central's *Strangers With Candy*, plays Sister Elizabeth. A devout fund-raiser with a lucrative cheese-ball fetish, she runs away and into the open arms of welcoming Russian immigrants. Previews begin March 12. (See "Off Broadway.")

Photograph by Joan Marcus.

phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. (Simon: 1/17/00.) $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

High Dive

A frantic new comedy written and performed by Leslie Ayvazian (*Nine Armenians, Plan Day*). $20. Thurs.–Sat. and Mon. at 8, Sun. at 3. Through 3/25. • MCC Theater, 120 W. 28th St. (212-727-7765).

I Love You, You're Perfect, Now Change

It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$55. Mon., Tues., Thurs.–Sat. at 8, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

I Will Bear Witness

This world premiere dramatizes the diaries of Victor Klemperer, a German Jew whose life was spared during Hitler's reign. $15–$25. Call for schedule. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

The Idiot

An adaptation of Dostoyevsky's classic kicks off this new theater's first season. $40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Manhattan Ensemble Theatre, 55 Mercer St. (212-239-6200).

If It Was Easy

A Broadway producer and a gossip columnist concoct a musical about Ol' Blue Eyes and get the mob on their side. $55–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

The Importance of Being Oscar

Niall Buggy (*The Weir*) stars in this new Irish Repertory Theatre production of Micheál MacLiammóir's portrait of Oscar Wilde. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Isn't It Romantic

Wendy Wasserstein's 1983 comedy. $35. Wed.–Sat. at 8, Sun. at 3. Through 3/25. • Tribeca Playhouse, 111 Reade St. (212-206-1515).

Late Nite Catechism

Maripat Donovan as a parochial-school-teaching nun. $40. Fri. and Sat. at 8, Sat. and Sun. at 3. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

Previews

Full Dress Rehearsal

Earlier this season, the New Group produced *What the Butler Saw,* in which two men chased after a young woman who wore nothing but her underwear. Now the company presents Evan Smith's new play, **Servicemen** (cast pictured), in which two men—an oversexed draft-dodger and a fellow nightcrawler in WWII New York—pursue a soldier in full uniform. The more fashions change, the more things stay the same. . . . Previews begin March 13. (See "Off Broadway.")

Photograph by Carol Rosegg.

Leaving Queens

Kate Moira Ryan's new musical drama. $45. Tues.–Sat. at 8, Sat. and Sun. at 3. • Women's Project Theatre, 424 W. 55th St. (212-239-6200).

Let A Hundred Flowers Bloom

David Zellnik's new comedy. $15. Tues.–Sat. at 8. • Center Stage, 48 W. 21st St.

The London Cuckolds

Women are on top in Edward Ravenscroft's comedy. $15. Thurs.–Sat. at 8, Sat. at 2, Sun. at 7. • Blue Heron Arts Center, 123 E. 24th St. (212-290-1595).

Machinal

The 1928 play loosely based on the story of Helen Jones, the first woman to die by the electric chair. $10–$19. Mon., Wed.–Sat. at 8, Sun. at 3. • Ohio Theatre, 66 Wooster St. (212-358-5182).

Maybe, Baby It's You

Playwright-performers Shari Simpson and Charlie Shanian play eleven couples in this romantic comedy. $40. Wed.–Fri. at 8, Wed. at 2, Sat. at 10. • Theater at St. Luke's, 308 W. 46th St. (212-239-6200).

Momma

Siobhan Fallon's one-woman show. $25. Thurs.–Sat. at 8, Mon. at 7. Reopens 3/8. Through 3/24. • Atlantic Theater Company, 336 W. 20th St. (212-239-6200).

Naked Boys Singing

Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Now That Communism Is Dead, My Life Feels Empty

Richard Foreman (*Bad Boy Nietzsche*) directs Tony Torn and Jay Smith as two ex-radical hipsters who just don't belong in a post-Marxist world. $15. Tues. and Fri.–Sun. at 8. • Ontological Theatre at St. Mark's Church, 131 E. 10th St. (212-533-4650).

Our Sinatra

Kurt Stamm directs this tribute to Ol' Blue Eyes. $50–$100. Mon.–Wed., Fri. and Sun. at 8, Wed. at 2:30, Sun. at 3. • Reprise Room at Dylan's, 245 W. 54th St. (212-239-6200).

P.S. 69

Gay substitute teacher by day, exotic dancer by night. Susan Jeremy stars in this comedy about her experiences in a New York public school. $25. Thurs.–Sat. at 8, Sun. at 2. • Theatre-Studio, Inc., 750 Eighth Ave. at 46th St. (212-279-4200).

Paradise Island

Lynn Cohen and Adrienne Shelly star in Benjie Aerenson's drama. $25–$35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • New Group/Theatre @ St. Clement's, 423 W. 46th St. (212-279-4200).

The Play About the Baby

Tony winner Marian Seldes (*A Delicate Balance*) and Brian Murray star in Edward Albee's first new play since *Three Tall Women*, a mysterious drama about a couple of young new parents whose lives are invaded by an older, weirder pair. $25–$60. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

Rashomon

Pan Asian Rep presents a new adaptation of the Ryunosuke Akutagawa story that was made into a classic film by Akira Kurosawa. $30–$45. Wed.–Sat. at 8, Sat. and Sun. at 2:30. • West End Theatre, 263 W. 86th St. (212-279-4200).

Saved

Originally banned after its London premiere in 1965, Edward Bond's play about life in a working-class London suburb returns to New York. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • American Place Theatre, 111 W. 46th St. (212-239-6200).

A Skull in Connemara

The Roundabout Theatre Company presents the second episode of the "Leenane" trilogy by the talented playwright Martin McDonagh. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. • Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Stomp

As the title implies, a loud, aggressive, and energetic show. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

Strictly Personal

A comedy about dating and personals by Jake Feinberg. $45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. • Soho Playhouse, 15 Vandam St. (212-239-6200).

The Subject Was Roses

The revival of Frank D. Gilroy's Pulitzer Prize winning drama stars Jean Cocteau Rep regulars Craig Smith and Elise Stone. $15–$40. Call for schedule. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Suburb

A new musical comedy. $45–$50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2:30. • St. Peter's Church, Citigroup Center, 619 Lexington Ave., at 54th St. (212-239-6200).

Summer Cyclone

Nela Wagman's new drama. $15. Tues.–Sat. at 8, Sun. at 3. • Ensemble Studio Theatre, 549 W. 52nd St. (212-247-4982).

The Syringa Tree

Pamela Gien plays 28 characters in a superb solo show about a young girl who tries to come to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affective tale of family love and loss amid the often reckless violence of Apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Ten Unknowns

In the latest offering from Jon Robin Baitz, Donald Sutherland plays a seventysomething painter whose hermitage in Mexico is disturbed by three visitors: Justin Kirk, Julianna Margulies, and Denis O'Hare. Daniel Sullivan (*Proof, Dinner With Friends*) directs. $50. Tues.–Sat. at 8., Wed. and Sat. at 2, Sun. at 3. • Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Theater of Light

The return of the great "light artist" Rudi Stern's "visual fantasia," which features thousands of hand-painted images combined with light and music. $20. Wed. and Sun. at 8, Thurs.–Sat. at 8 and 10. • Flamboyan Theatre, 107 Suffolk St. (212-279-4200).

Time and Again

New musical version of Jack Finney's time-travel romance from the Manhattan Theatre Club. $40. Tues.–Sun. at 7:30, Sat. and Sun. at 3. • MTC's Stage II at City Center, 131 W. 55th St. (212-581-1212).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. $67.50–$80. Thurs.–Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St. and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Urban Zulu Mambo
A collection of short works by Kia Corthron, Suzan-Lori Parks, Ntozake Shange, and Regina Taylor exploring issues like homelessness and love, as performed by author-actress Taylor. $47.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Peter Norton Space, 555 W. 42nd St. (212-244-7529).

The Vagina Monologues
Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

The Abduction Project
Collision Theory's new play. $12–$15. Mon. and Wed.–Sun. at 8:30. • HERE, 145 Sixth Ave. (212-647-0202).

Bacchae 2.1/A Mouthful of Birds
New York premieres of two versions of Euripides' classic play by Caryl Churchill and Charles L. Mee, Jr. Wed.–Mon. at 7, Sat. and Sun. at 3. Call for complete schedule. Opens 3/18. • The Flea Theater, 41 White St. (212-246-2407).

Breaker: An Aerial Fairie Tale
Chelsea Bacon's newest aerial theater-dance piece. $8–$15. Fri. and Sat. at 8, Sat. at 3. Through 3/24. • Dixon Place, 309 E. 26th St. (212-532-1546).

Cannibal! The Musical
Half-eaten corpses and musical comedy from South Park's Trey Parker. $12–$15. Sat. at 10:30. • The Kraine, 85 E. 4th St. (212-539-7686).

Dirty Stuff
Jonny McGovern's solo show. $10. Sun. at 10. • Fez Under the Time Café, 380 Lafayette St. (212-462-9077).

The Good Thief
The American premiere of Conor McPherson's play follows a petty criminal. $15. Wed.–Sun. at 8. • Jose Quintero Theatre, 534 W. 42nd St. (212-560-7284).

L'isola di Alcina
The Teatro delle Albe presents this dark music-theater work. $20. Wed.–Sat. at 8. Opens 3/14. Through 3/17. • The Kitchen, 512 W. 19th St. (212-255-5793).

Mercurius
Playwright and director John Jahnke (*Lola Montez in Bavaria*) returns. $15. Fri.–Sun. at 7. Through 3/18. • HERE, 145 Sixth Ave., at Dominick St. (212-647-0202).

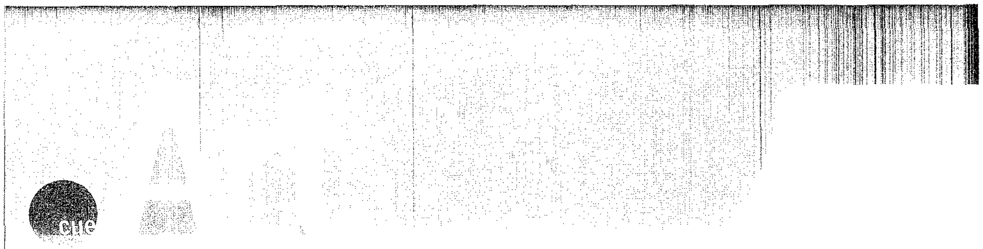
Monday Night Magic
Internationally known magicians. $25–$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-307-4100).

Mono
An inventive improvisatory play set in a barlike environment. $12. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Night and Day
In Tom Stoppard's comedy, journalists, an English colonialist, and a dictator clash in Africa. $20–$40. Thurs.–Sat. at 8, Sun. at 3, some Weds. at 8. Through 3/22. • Bouwerie Lane Theatre, 330 Bowery (212-677-0060).

Reverend Billy's Spring Revival
Reverend Billy and his twenty-voice gospel choir preach and pray over relevent but amusing topics like the Hudson River Park "scam" and the East Village "franchise-free zone." $12–$20. Sun. at 8. • 45 Bleecker Theater, 45 Bleecker St. (212-529-4530).

Schadenfreude
Chicago's longest-running sketch-comedy revue comes to New York. $6. Fri.–Sun. at 10:30. Opens 3/16. Through 3/25. • HERE, 145 Sixth Ave. (212-647-0202).



Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Nick Blosser
Paintings of imaginary landscapes in egg tempera on wood; through 4/13. • Baumgold, 74 E. 79th St. (212-861-7338).

Quita Brodhead
Portraits, nudes, landscapes, and abstractions by the American Modernist painter (1901–) who studied with Arthur B. Carles and whose retrospective will open at the Pennsylvania Academy of the Fine Arts in late June; through 3/31. • Taggart, 48 E. 73rd St. (212-628-4000).

Robert Cronin
Color-field paintings dating from 1965 to 1966, when the artist was teaching at Bennington College; through 4/7. • Rickards, 1045 Madison Ave. (212-924-0858).

Jean Dubuffet
Late paintings by the French artist; through 4/28. • Werner, 4 E. 77th St. (212-988-1623).

James Havard
New encaustic paintings; through 4/21. • Stone, 113 E. 90th St. (212-987-1655).

Bruce Nauman
Sculptures in bronze, wax, and neon, and related drawings and video works; through 3/31. • Zwirner & Wirth, 32 E. 69th St. (212-517-8677).

Jim Peters
New constructions inspired by the artist's travels in the south of France; through 4/28. • CDS, 76 E. 79th St. (212-772-9555).

Paul Resika/Katherine Porter
New landscape paintings/Recent abstract paintings on paper. Through 3/31. • Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

Sean Scully
Recent paintings and photographs on the theme of light and gravity; through 4/28. • Knoedler & Company, 19 E. 70th St. (212-794-0550).

Pam Sheehan
Small-scale landscapes, seascapes, and portraits; through 3/31. • Davis & Langdale, 231 E. 60th St. (212-838-0333).

Andy Warhol
Paintings from the artist's 1981 "Guns" series; through 3/31. • Van De Weghe, 42 E. 76th St. (212-517-0031).

Petra Winterkamp
Paintings that explore the material appearance of language through symbolic forms of script and sign; through 4/7. • Kouros, 23 E. 73rd St. (212-288-5888).

57th Street Area

Bruce Dorfman
New assemblage paintings inspired by the artist's recent stay in Italy; through 4/21. • Reece, 24 W. 57th St. (212-333-5830).

Julie Heffernan
New paintings that depict an accumulation of symbols around a central figure; through 3/31. • At Littlejohn, 41 E. 57th St. (212-980-2323) and P•P•O•W, 476 Broome St. (212-941-8642).

Donald Judd
A survey of the sculptor's prints; through 3/31. • Sheehan, 20 W. 57th St. (212-489-3331).

Robert Kalka
Landscape dioramas that depict images related to the artist's native Pittsburgh ; through 3/31. • Helman, 20 W. 57th St. (212-245-2888).

Robert Kushner
Vividly colored paintings of flowers; through 3/31. • DC Moore, 724 Fifth Ave. (212-247-2111).

Paul Rickert/Emma Tapley
Recent paintings and watercolors of Maine/Paintings of landscapes reflected in water. Through 3/31. • Fischbach, 24 W. 57th St. (212-759-2345).

Sean Scully/Kate Shepard
New works on paper, including watercolors, a pastel, and a series of large-scale photographs/A wall painting and a series of drawings. Through 4/21. • Lelong, 20 W. 57th St. (212-315-0470).

Alessandro Twombly
New paintings and cast-bronze sculptures by the Italian artist; through 4/7. • McGrath, 20 W. 57th St. (212-956-3366).

James Valerio
Twelve pencil drawings made between 1996 and 2001, including self-portraits, landscapes, and figure studies; through 3/31. • Adams, 41 W. 57th St. (212-644-5665).

SoHo and TriBeCa

Howard Buchwald
New abstract paintings whose rhythmic lines and squiggles suggest musical compositions; through 4/3. • Hoffman, 429 W. Broadway (212-966-6676).

Faiyaz Jafri
Computer-generated art inspired by Japanese comics and animation; through 4/1. • Totem, 83 Grand St. (212-925-5506).

David Kapp
Recent paintings of New York City street scenes that evoke the urgency and chaos of urban life; through 3/24. • Beitzel, 102 Prince St. (212-463-8634).

Gary Kuehn
Paintings of large black forms on white backgrounds from 1972–73; through 4/7. • Roeder, 545 Broadway (212-925-6098).

Paul Laffoley
Seven new paintings from the artist's "Portaling" series, each of which articulates a portal indicating utopian possibilities; through 4/21. • Kent, 67 Prince St. (212-966-4500).

Anna Lascari
Sculptures of bustiers and other female apparel that evoke the possession and containment of desires; through 3/31. • Egizio's Project, 596 Broadway (212-226-8537).

Walter Martin and Paloma Munoz
A Gathering, an MTA project that consists of 181 bronze birds perched over turnstiles, on I beams, and in grille work cages; through 3/31. • P•P•O•W, 476 Broome St. (212-941-8642).

Sana Musasama
New ceramic sculptures that protest female circumcision and other abuses of women throughout the world; through 3/31. • Kelly, 591 Broadway (212-226-1660).

Manfred Pernice
Two installations based on the history of a sausage maker who left Wehen, the artist's home town in Germany, more than 100 years ago to make his fortune in Milwaukee; through 4/22. • Kern, 558 Broadway (212-965-1706).

Joseph Raffael
New monumental watercolors of the artist's gardens and birds; through 5/6. • Hoffman, 429 W. Broadway (212-966-6676).

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

Kim Schoenstadt
Drawings based on sound; through 4/7. • Inglett, 100 Wooster St. (212-343-0573).

Andy Warhol
Paintings and drawings of kitchen knives from the artist's "Knives" series of 1981–82; through 4/14. • Sperone Westwater, 121 Greene St. (212-431-3685).

Terry Winters
Sixty new paintings from the series "Set Diagram" displayed in a site-specific installation by the architect Rem Koolhaas; through 4/28. • Lehmann Maupin, 39 Greene St. (212-965-0753).

Chelsea

Glen Baxter
Recent crayon-and-ink drawings, a large site-specific wall piece, and a selection of early works by the British artist known for his surreally comic drawings that fuse text and image; through 3/24. • Lombard-Freid, 531 W. 26th St. (212-967-8040).

Stephanie Bernheim
Recent paintings on paper and one painting on glass; through 3/31. • Zarre, 515 W. 20th St. (212-255-0202).

Alighiero e Boetti
An exhibition of works by the Italian conceptual artist organized in conjunction with the Archivio Boetti in Rome, including his "Camouflage" canvases from the sixties, maps dating from 1971 to 1992, kilim works from the nineties, and two self-portrait sculptures; through 3/31. • Gagosian, 555 W. 24th St. (212-741-1111).

Sophie Calle
Double Game, a game inspired by a fictive character (in the novel *Leviathan*, by Paul Auster) based on the artist; through 3/24. • Cooper, 534 W. 21st St. (212-255-1105).

Cora Cohen
Recent drawings, altered X-rays, and photographs; through 4/27. • McCoy, 525 W. 22nd St. (212-255-5959).

Mat Collishaw
Photographic work based on literary documentation of the last days in the underground bunkers of the Third Reich, and video installations that undermine notions of Utopia; through 3/31. • Jancou, 521 W. 21st St. (212-414-4144).

Eugenio Dittborn
New airmail paintings by the Chilean artist, each comprising between two to six panels; through 4/14. • Alexander/Bonin, 132 Tenth Ave. (212-367-7474).

Jimmy Ernst
Paintings and works on paper made between 1942 and 1983; through 3/31. • ACA, 529 W. 20th St. (212-206-8080).

Ellen Gallagher
New paintings; through 4/14. • Gagosian, 555 W. 24th St. (212-741-1111).

Theresa Hackett
Recent paintings that depict abstractions of ocean waves and hybrid landscapes; through 3/31. • Lynch, 147 W. 29th St. (212-967-7584).

Robert F. Hammerstiel
Images that juxtapose dog owners with leashes, as well as dogs and syringes used to implant microchips; through 3/31. • Cristinerose, 529 W. 20th St. (212-206-0297).

Julian Hatton/Mario Naves
New abstract paintings inspired by nature/Collages of disparate sections of painted paper pasted together. Through 4/14. • Harris, 529 W. 20th St. (212-463-9666).

Laurence Hegarty
An installation of objects that display a connection between art and psychoanalysis; through 3/31. • Broan, 423 W. 14th St. (212-633-6525).

John Hull
Recent narrative paintings based on the artist's drive through the American heartland; through 4/14. • Tatistcheff, 529 W. 20th St. (212-627-4547).

Gary Hume
New paintings; through 4/21. • Marks, 522 W. 22nd St. (212-243-0200).

Bill Jensen
New abstract paintings; through 3/24. • Boone, 541 W. 24th St. (212-752-2929).

Ray Johnson
Collages, mail art, texts, and drawings from the artist's estate that have never been previously exhibited; through 4/21. • Feigen Contemporary, 535 W. 20th St. (212-929-0500).

Tadaaki Kuwayama
New anodized aluminum panels by this Japanese artist who first exhibited his work in New York at the Green Gallery in 1960; through 3/28. • Folin/Riva, 529 W. 20th St. (212-242-3434).

Michael Lazarus
New paintings; through 4/7. • Feature, 530 W. 25th St. (212-675-7772).

Maria Marshall
Three film projections by the London-based artist; through 4/14. • Team, 527 W. 26th St. (212-279-9219).

Paul McCarthy
Two recent sculptures and the installation "Santa Chocolate Shop," a videotape and a plywood set that was first exhibited in the 1997 Whitney Biennial; through 4/7. • Luhring Augustine, 531 W. 24th St. (212-206-9100).

John Monteith
Photo-based works constructed from manipulated yearbook pictures; through 3/31. • Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Dennis Oppenheim
Upper Cut, a multiple that transforms the art world's denizens into book titles; through 3/31. • Dorfman Projects, 529 W. 20th St. (212-352-2272).

Jeremiah Patterson
Realist watercolors, paintings, and drawings; through 3/31. • French, 601 W. 26th St. (212-647-8867).

Jane Philbrick
A sound installation comprised of various narrative tropes including fairy tales, dinner conversation, and a radio play/Sculptures, works on paper, and multiples that play with the image of the family tree. Through 3/31. • Maynes, 529 W. 20th St. (212-741-3318).

Rob Pruitt
New work; through 3/24. • Brown's Enterprise, 436 W. 15th St. (212-627-5258).

Sarah Rapson
New paintings, drawings, and a film by the British artist; through 4/7. • Cohan Leslie and Browne, 138 Tenth Ave. (212-206-8710).

Beverly Semmes
New fabric sculpture and photographs; through 4/14. • Tonkonow, 535 W. 22nd St. (212-255-8450).

Jim Shaw
Recent paintings, sculpture, and drawings inspired by the artist's dreams; through 4/21. • Metro Pictures, 519 W. 24th St. (212-206-7100).

Mark Sheinkman
Paintings using variations of single colors to illusionistic effect; through 4/14. • Von Lintel & Nusser, 555 W. 25th St. (212-242-0599).

Rosemarie Trockel
New drawings and videos by the German artist; through 3/31. • Gladstone, 515 W. 24th St. (212-206-9300).

Peter Waite
Recent paintings; through 3/31. • Thorp, 210 Eleventh Ave. (212-691-6565).

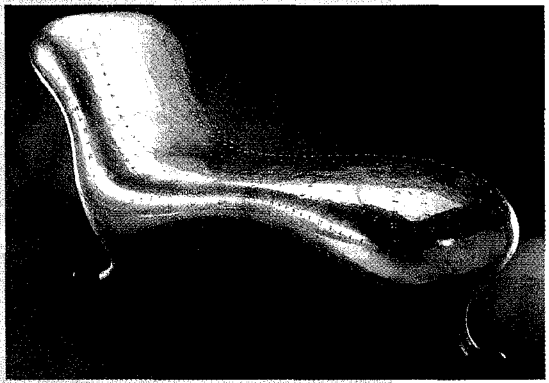
Charlie White /Michael Raedecker
Photographs that explore the insecurity and self-consciousness of the "everyman" and his desire to connect emotionally and physically with others/Sewn paintings. Through 4/7. • Rosen, 525 W. 24th St. (212-627-6000).

Terry Winters
New drawings that explore complex bodies of order, chaos, gravity, and speed through the abstract use of color, line, and volume; through 4/28. • Marks, 523 W. 24th St. (212-243-0200).

Opening

Shiny Happy People

It's hard to think of aluminum—the material of suburban siding and Hungry Man dinner trays—as anything but prosaic. There was a time, however, when it was the New Wonder Metal, as alluring to aesthetes as Frank Gehry's titanium extravaganzas are today. In the nineteenth century, aluminum was a high-tech, eerily lightweight, and strong material that was terribly expensive to make, and owning even a bit of it carried cachet. Christofle's sold aluminum coffee spoons, and the Washington Monument's pointy cap was sheathed in it. Once technology improved and prices fell—precisely the same situation that's created titanium's current vogue—a real golden age for the material came in the years around World War II. Product designers and artists went batty with the stuff, building DC-3s, office furniture, Airstream trailers, abstract sculpture. The Cooper-Hewitt's new **Aluminum by Design: Jewelry to Jets**, and the accompanying volume, **Aluminum by Design** (by Sarah Nichols; Abrams; $75), trace all their lustrous work and more, and the timing couldn't be better, because aluminum has once again retaken the design world. (Pictured, Marc Newson's "Lockheed Lounge," 1985.) Industrial chic, plus the vogue for anything mid-century, has brought about a huge number of new products from designers like Philippe Starck and Issey Miyake, and given renewed life to old ones—those Navy-issue chairs that are in every design magazine come to mind. We've been foiled again. CHRISTOPHER BONANOS



Photograph by Pete Harholdt.

Other

Larry Day
A retrospective of works on paper by the late Philadelphia-based artist; through 4/7. • New York Studio School, 8 W. 8th St. (212-673-6466).

Edwin Schlossberg
A 35-year retrospective of works that reflect the artist's interests in poetry and visual narrative; through 3/30. • National Arts Club, 15 Gramercy Park So. (212-475-3424).

SoHo and TriBeCa

Apex Art
"In/SITE/Out: Inquiries into Social Space," works that challenge the traditional distinction between inside-outside, public space–private space, center-margin, by Baracz, Harvey, Sander, Shepp, others; through 4/14. • 291 Church St. (212-431-5270).

Art in General
"Lessons of Solitude," the first retrospective and U.S. exhibition of the drawings and sculptures of the Cuban artist and art critic Antonio Eligio Fernández, known as Tonel; through 3/31. • 79 Walker St. (212-219-0473).

Dorsky
"At the Edge: The Horizon Line in Contemporary Art," works by Albuquerque, DiRado, Kim, Knott, Sugimoto, Westmoreland, others; through 4/14. • 379 W. Broadway (212-966-6170).

Gibson
Celebration of the gallery's fortieth anniversary with works by Acconci, Beuys, Christo, Hutchinson, Oppenheim, others; through 4/7. • 568 Broadway (212-925-1192).

Kelly
"RE-LOCATION: *on moving*," the last show at the gallery's current location before it moves to Chelsea in late April, featuring works by Akerman, Gordon, Muniz, Orozco, Warhol, others; 3/31. • 43 Mercer St. (212-343-2405).

Marcus
Sculpture by Le Va, Nonas, Sandback; through 4/14. • 578 Broadway (212-226-3200).

Chelsea

Gasser & Grunert
"Enduring Love," works by Ahtila, Bäckström, Edefalk, Furuya, Land, Lutter, others; through 3/24. • 524 W. 19th St. (212-807-9494).

Liebman Magnan
"Do You Have Time?," works by Alÿs, Buvoli, Carroll, Horowitz, Sterbak, others; through 4/14. • 552 W. 24th St. (212-255-3225).

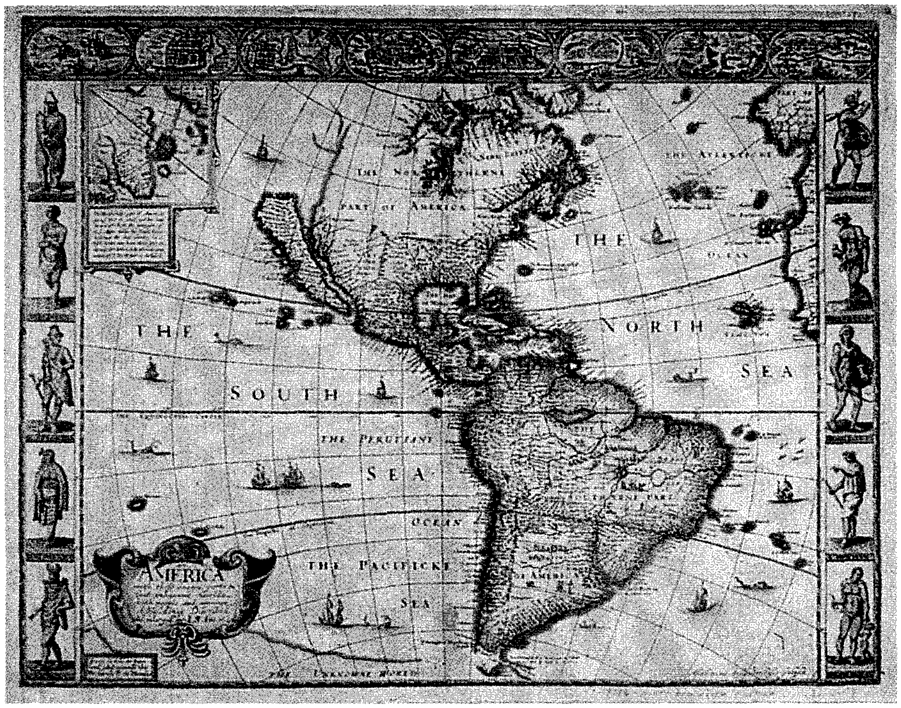
Photography

Jonathan Anderson and Edwin Low
Collaborative photographs of world-class sportsmen and sportswomen; through 4/1. • Wessel + O'Connor, 242 W. 26th St. (212-242-8811).

On View

Westward Ho!

Heading West: Mapping the Territory chronicles the time between when mapmakers had to imagine the American West and when the land was fully conquered, through an extravaganza of sheet maps, atlases, and other related materials from the library's own collections. Look for such charming early visions of the West as John Speed's map of America (pictured), published in London in 1626, which depicts California as an island. At the New York Public Library, Fifth Avenue at 42nd Street; through May 19.



Richard Barnes
Images that focus on the process of nest-making and collecting, using birds' nests from the collection of the Western Foundation of Vertebrate Zoology in Camarillo, California; through 4/7. • Urbach, 526 W. 26th St. (212-627-0974).

William Christenberry
Recent sculpture, photographs, and drawings; through 3/31. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Aaron Cobbett
New photographs of women; through 4/7. • Debs, 525 W. 26th St. (212-643-2070).

Ward Davenny
Digitally altered landscape photographs taken in Texas, Oklahoma, Hawaii, Pennsylvania; through 3/31. • Ryan, 24 W. 57th St. (212-397-0669).

Thomas Demand
New works on political themes, including photographs of life-size environments constructed by the artist from cardboard, and a film consisting of 24 still images shown in a continual loop; through 4/7. • 303, 525 W. 22nd St. (212-255-1121).

William Eggleston
Photographs taken since 1992 that interpret the landscape as an alienating and eccentric environment; through 4/14. • Cheim & Read, 521 W. 23rd St. (212-242-7727).

ICP
"Andy Warhol: Photography." The first major exhibition of the artist's photographs, including complementary paintings; through 3/18. • "Perfecting Mankind: Eugenics and Photography." An exhibit exploring the way in which photography was employed by the proponents of eugenics, a movement formed in the late nineteenth century that aimed to "breed better people"; through 3/18. • 1133 Sixth Ave. (212-860-1777), Tues.-Thurs. 10-5, Fri. 10-8 (5-8 voluntary contribution), Sat. and Sun. 10-6; $8, $6 students and seniors.

ICP Uptown
"Carrie Mae Weems: The Hampton Project." An installation that employs the turn-of-the-century photographs taken by Frances Benjamin Johnston (1864–1952) at Hampton Institute, images intended to document the success of the institute for the "Exhibit of American Negroes" at the Universal Exposition of 1900 in Paris; through 4/1. • 1130 Fifth Ave., at 94th St. (212-860-1777), Tues.- Thurs. 10-5, Fri. 10-8, Sat. and Sun. 10-6; $6, $4 students and seniors.

Kenneth Josephson
Vintage prints from the sixties and seventies presented concurrently with the artist's retrospective at the Whitney Museum (see "Museums"); through 3/31. • Richardson, 535 W. 22nd St. (646-230-9610).

Jean Kallina
Silver gelatin prints that depict views of interiors in European palaces; through 3/31. • Winston Wächter, 39 E. 78th St. (212-327-2526).

John Kalymnios
Freestanding sculpture, kinetic sculpture, and photographs; through 3/31. • Golden, 526 W. 26th St. (212-727-8304).

Leica
Works by 22 Austrian photographers, among them Anzenberger, de Grancy, Haas, Lessing, Mayer, Morath, Steiner; through 4/7. • 670 Broadway (212-777-3051).

Ray K. Metzker
Black-and-white photographs of landscapes in Italy, France, Turkey, and various locations in the United States; through 3/31. • Miller, 20 W. 57th St. (212-397-3930).

Ray Mortenson
Gelatin-silver photographs of weeds that explore issues of order and randomness and harmony and cacophony; through 4/7. • Borden, 560 Broadway (212-431-0166).

Richard Prince
Photographs taken between 1977 and 1979 that initiated the artist's exploration of ideas about "the original" and "authorship"; through 4/20. • Skarstedt, 1018 Madison Ave. (212-737-2060).

Wols
Still lifes, portraits, abstractions, and fashion work from the thirties by the German artist (1913–1951) who worked in Paris and was part of the *Informel* movement; through 4/21. • Ubu, 16 E. 78th St. (212-794-4444).

Photograph courtesy of the New York Public Library, Map Division, John H. Levine Bequest.

Museums

American Craft Museum
"Made in Oakland: The Furniture of Garry Knox Bennett." The first retrospective of one of America's best-known furniture-makers; through 4/29. • "Confrontational Clay: The Artist as Social Critic." Works by 28 contemporary ceramicists whose work addresses social, political, and cultural issues; through 3/16. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10-6, Thurs. 10-8 (pay what you wish 6-8); $5, $2.50 students and seniors.

American Museum of Natural History
"The Butterfly Conservatory: Tropical Butterflies Alive in Winter." More than 300 butterflies from Central, South, and North America housed in a walk-in vivarium; through 5/28. • "Full Moon: Apollo Mission Photographs of the Lunar Landscape." Rarely seen photographic prints from NASA's Apollo missions to the moon; through 3/28. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society at Midtown
"Can We Feed Ourselves? A Focus on Asia: Photographs by Hiroji Kubota." Photographs taken in Nepal, Cambodia, Burma, and other Asian countries that focus on food production, the population explosion, and environmental destruction; through 4/1. • 502 Park Ave., at 59th St. (212-288-6400), Tues.-Sat. 10-6; Sun. noon-5. $4, $2 students and seniors (free Tues.-Fri. noon-2).

Bard Graduate Center for Studies in the Decorative Arts
"Women Designers in the U.S.A., 1900–2000"; through 4/8. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); $2, $1 students and seniors.

Brooklyn Museum of Art
"A Family Album: Brooklyn Collects." More than 200 major artworks, ranging from antiquities to contemporary paintings, lent by collectors who have deep connections to Brooklyn; through 7/1. • "Committed to the Image: Contemporary Black Photographers." Works by 94 photographers, among them Albert Chong, Gordon Parks, Jeffrey Henson Scales, Carrie Mae Weems, and Ernest Withers; through 4/29. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $4, $2 students and seniors.

China Institute
"Living Heritage: Vernacular Environment in China," photographs by Li Yuxiang and other Chinese photographers taken between 1993 and 1999 that explore the role of the traditional Chinese home; through 6/10. • 125 E. 65th St. (212-744-8181), Mon., Wed., Fri., Sat. 10-5, Tues. and Thurs. 10-8, Sun. 1-5; $3, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"Aluminum by Design: Jewelry to Jets." The first major museum exhibit to explore the role of aluminum as a catalyst for design in Europe and America; 3/20–7/15. • "The Opulent Eye of Alexander Girard." A retrospective of works by the mid-century American designer and architect (1907–1993); through 3/18. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dahesh Museum of Art
"Gérôme & Goupil: Art and Enterprise." An exhibition exploring the mutually advantageous partnership between the nineteenth-century painter Jean-Léon Gérôme and his art dealer/publisher Adolphe Goupil; through 5/5. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.-Sat. 11-6; free.

Dia Center for the Arts
"Diana Thater: *Knots and Surfaces*." A large-scale multiprojection video installation that interacts with the architecture of Dia's third-floor gallery; through 1/30/02. • "Panamarenko: *Orbit*." An exhibition pairing the Belgian artist's key work, *Aeromodeller*, an experimental flying machine built in 1969–71, with a work created this year; through 6/17. • "Bridget Riley: *Reconnaissance*." The British artist's seminal paintings from the sixties and seventies in which carefully calibrated geometric patterns seem to move rhythmically across a canvas; through 6/17. • "Jorge Pardo: *Project*." A transformation of the Dia Center's 6,000-square-foot ground floor featuring colored ceramic tiles, mural paintings, glass dividers, stylish seating, increased natural light, and an expanded bookstore; through 6/17. • "Rodney Graham and Bruce Nauman: . . . *the nearest faraway place* . . ." New and earlier works by both artists that reflect their shared interests in the myth of the American West; through 6/17. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. noon-6; $6, $3 students and seniors.

Drawing Center
"Metamorphoses and Transformation: The Drawings of Rosemarie Trockel." The first New York museum exhibition of the German artist's drawings, organized by the Musée National d'Art Moderne, Centre Pompidou, Paris; through 4/7. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

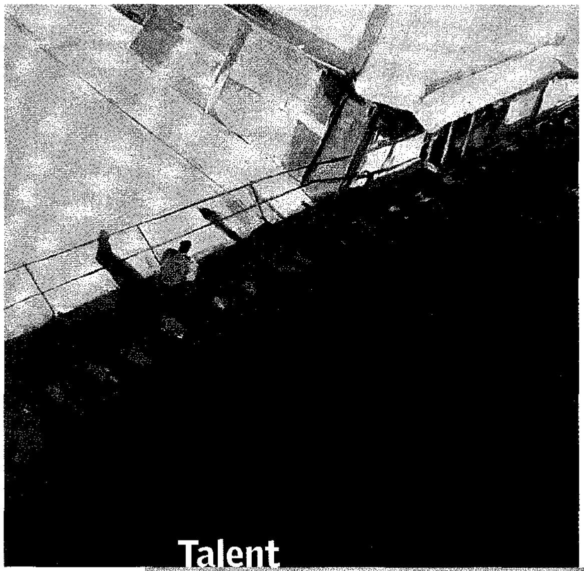
Frick Collection
"Mantegna's *Descent Into Limbo*, From the Barbara Piasecka Johnson Collection." A smaller version of Mantegna's original masterpiece that was probably painted by the artist for Ferdinand Carlo, the last Duke of Mantua, around 1470–75; through 8/1. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery
"The First Steps: Emerging Artists From Japan." Works by seven Japanese artists who won a competition judged by an international panel; through 4/14. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum
"Hugo Boss Prize 2000: Marjetica Potrc." An installation exploring the urban condition as it manifest itself worldwide by this Slovenian artist who was awarded the Hugo Boss Prize in November 2000; through 4/29. • "The Global Guggenheim: Selections From the Extended Collection." Approximately 175 works from the museum's collection, including paintings, sculpture, and works on paper spanning Impressionism through Pop Art; through 4/22. • "Project for a New Guggenheim Museum in New York City." Architect Frank Gehry's preliminary plans and models for a new Guggenheim developed in connection with the museum's response to a Request for Proposals issued by the New York City Economic Development Corporation for the development of Piers 9, 13, and 14 on the East River in lower Manhattan; through 4/21. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum
"Charlotte Salomon: Life? Or Theatre?" The first New York exhibit of gouaches by this artist (1917–1943) who drew on her own experience, and that of her family, in Nazi Germany; through 3/25. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Sun., Mon., Wed., Thurs. 11-5:45, Tues. 11-8 (Tues. after 5, pay what you wish); $8, $5.50 students and seniors.

Metropolitan Museum of Art
"Vermeer and the Delft School." Paintings by Johannes Vermeer, Pieter de Hooch, and other artists of the Delft School; through 5/27. • "The Treasury of Basel Cathedral." Ecclesiastical and secular objects from the Historisches Museum Basel and other European museums dating from the eleventh through the early sixteenth centuries that were originally part of the medieval treasury of the Basel Minister; through 5/27. • "William Trost Richards in the Metropolitan Museum of Art." Drawings and paintings by the Philadelphia-born artist (1833–1905), depicting landscapes and marine subjects in Pennsylvania, New England, and the British Isles; through 5/13. • "Correggio and Parmigianino: Master Draftsmen of the Renaissance." More than 130 drawings from private and public collections by the two masters of the Emilian School of early-sixteenth-century Italy; through 5/6. • "Photography: Processes, Preservation, and Conservation." An exhibition celebrating the museum's new Sherman Fairchild Center for Works on Paper and Photograph Conservation, exploring various photographic processes and methods of conservation; through 5/6 • "A Century of Design, Part III: 1950–1975." The third in a four-part series of exhibitions surveying twentieth-century design in all media; through 4/1. • "Rain From the Moon: Silver in Ancient Peru." Approximately 130 silver objects from private and public collections in the United States; through 4/22. • 1000 Fifth Ave., at 82nd



Talent

The Downtown Scene

While his compositions can evoke the serene abstracted landscapes of the Californian master Richard Diebenkorn, **David Kapp**'s edgy urban palette and sharp contrasts of light and shadow capture the in-your-face energy that is strictly downtown New York. Kapp's latest paintings of TriBeCa, SoHo, and Chelsea street life viewed from above (pictured, *Under the El*, 2000) continue to push the line between abstraction and representation with a confidence of stroke that is seldom less than dazzling. At David Beitzel Gallery, 102 Prince Street; through March 24. Note to fans: Kapps from the past twenty years are now gathered in Robert G. Edelman's *David Kapp—Working the Grid* (Hard Press; $50).

Photograph courtesy of David Beitzel Gallery.

St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:15, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library

"Jean Poyet: Artist to the Court of Renaissance France." The first one-person show dedicated to the work of the fifteenth-century French manuscript illuminator who worked for the courts of Louis XI, Charles VIII, and Louis XII; through 5/6. • "The World Observed: Five Centuries of Drawings From the Collection of Charles Ryskamp." Works from the collection of the former director of the Morgan Library and the Frick Collection; through 5/9. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; $8, $6 students and seniors.

El Museo del Barrio

"Antonio Frasconi: Langston Hughes's *Let America Be America Again*, a Portfolio of Woodcuts, 1997–98." A recent suite of prints by the internationally recognized master of the woodcut medium; through 5/20. • "Contemporánea 2001: Neighbors—An Installation by Leandro Erlich." A site-specific installation that transforms a typical apartment-building corridor into a confounding space of peepholes, locked doors, and a strange elevator; through 5/20. • "Here & There/Aquí y Allá: Six Artists From San Juan." Works in various media by six contemporary artists living in Puerto Rico; through 5/20. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $4, $2 students and seniors.

Museum for African Art

"African Forms." Handcrafted objects from more than 156 ethnic groups and 34 African nations, among them clothing, jewelry, kitchen utensils, devotional objects, and musical instruments; through 8/8. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. noon-6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art

"ABCD: A Collection of Art Brut." *Art brut* works by Darger, Mackintosh, Ramirez, Wölfli, and others, from the collection of the Paris-based foundation ABCD (Art Brut Connaissance & Diffusion); through 7/28. • Two Lincoln Square (212-595-9533), Tues.-Sun. 11:30-7:30; free.

Museum of Jewish Heritage

"Citizens Betrayed: The Hungarian Forced Labor Battalions/1939–1945." Photographs, memorabilia, and artifacts on loan from the Sydney Jewish Museum; 3/14–9/3. • 18 First Place, Battery Park City (212-968-1800), Sun.-Wed. 9-5, Thurs. 9-8, Fri. and the eve of Jewish holidays 9-3, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art

"Andreas Gursky." A retrospective of works by the German photographer covering 1984 to the present and exploring such subjects as tourism, architecture, sporting events, and techno-music raves; through 5/15. • "Workspheres." An exhibition examining the changing nature of the workplace and the role of design in creating solutions to accommodate such changes, including works from LOT/EK architecture, the MIT Media Laboratory, Digital Image Design, IDEO, Jongeriuslab, and others; through 4/22. • "Van Gogh's Postman: The Portraits of Joseph Roulin." Five of the six paintings that the artist made of his friend and protector during 1888 and 1889; through 5/15. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York

"Dressing for a New York City Childhood." A historical survey of clothing and accessories worn by children in New York City over the past 300 years; 3/17–9/16. • "Working Women: A Century of New York Junior League Volunteerism." Photographs, clothing, and ephemera documenting the movement founded by Mary Harriman in 1901; through 3/12. • "Guys & Dolls: The Fabled Musical of Broadway." Scene designs, costumes, photographs, and ephemera drawn from the archives of composer Frank Loesser and playwright Abe Burrows that reveal how they turned the Damon Runyon story 'The Idyll of Miss Sarah Brown" into the 1950 hit musical; through 6/10. • "The City Shops: Photographs by Martha Cooper and Fred W. McDarrah." Images from the sixties to the present documenting shops in New York City neighborhoods; through 4/15. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology

"Dreaming in Print: A Decade of *Visionaire*." An exhibition covering the first ten years of the multi-format magazine of fashion and art; through 4/21. • "Belgian Fashion Design: Antwerp Style." A survey of modern Belgian fashion design as seen through more than 100 clothing ensembles dating from 1982 to the present; through 4/14. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

National Academy of Design

"Selections From the Collection." Recently acquired works by National Academicians Sam Gilliam, Red Grooms, Malcolm Morley, and Larry Rivers, as well as masterworks by William Merritt Chase, Asher B. Durand, John Singer Sargent, George Tooker, and others; through 5/6. • "The Cos Cob Art Colony: Impressionists on the Connecticut Shore." Works by the group of American artists who gathered in the Cos Cob section of Greenwich, Connecticut, between 1890 and 1920, among them Childe Hassam, Theodore Robinson, John Twachtman, and J. Alden Weir; through 5/13. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. 12-5, Fri. 10-6, Sat. and Sun. 10-5; $5.

New Museum of Contemporary Art

"Paul McCarthy." The first U.S. survey of the Los Angeles-based artist's work, a fusion of sculpture and performance characterized by combinations of pop-culture clichés, social taboos, and art-historical references; through 5/13. • 583 Broadway (212-219-1222), Wed. and Sun. noon-6, Thurs.-Sat. noon-8 (free Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library

"Heading West: Mapping the Territory." Sheet maps, photographs, atlases, and books relating to the mapping of the American West from the collection of the library's Map Division; through 5/19. • "Drawings by Charles Addams." A rotating selection of drawings by the *New Yorker* cartoonist; through 6/30. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society

"Walk About: Past and Present Views of New York." Photographs of New York in the nineties by Richard Benson, Mitch Epstein, Ed Grazda, Thomas Roma, and Michael Spano; 3/20–6/17. • "Irwin Silver: Nightwalks." Photographs of New York City at night that were taken by Silver between 1979 and 1989; through 5/20. • "The Sight of Music: Prints From the Collection of Reba and Dave Williams." Twentieth-century prints offering visual interpretations of music, by Chuck Close, Red Grooms, Roy Lichtenstein, and others; through 6/17. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S.1 Contemporary Art Center

"Atelier van Lieshout: *Darkroom*." An outdoor installation by the Dutch artist Joep van Lieshout; through 5/29. • "Bernhard Martin: *Kings Corner*." An installation of a walk-in closet that opens to reveal a table dance scene designed for a one-person audience; through 5/29. • "Luigi Ontani: 1965–2001." The first U.S. retrospective of work by the Italian artist known for his elaborate installations and *tableaux vivants* (living paintings); through 5/6. • "Massimo Bartolini: *Untitled (Wave)*." An installation of a pool in P.S.1's outdoor sculpture gallery; 3/11–5/20. • "Almost Warm and Fuzzy: Childhood and Contemporary Art." Works that address childhood by more than 30 American and international contemporary artists, among them Mike Kelley, Jeff Koons, Laurie Simmons, and Tim Rollins and K.O.S.; through 4/8. • "Erik Steinbrecher: Couch Park." An installation of new works on paper by the Swiss artist; through 4/8. • "Georges Adéagbo: *Abraham—L'ami de Dieu*." Installations by a West African artist that combine paintings, sculptures, books, handwritten texts, photographs, newspaper articles, and objects; through 3/29. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. 12-6; $5 suggested donation.

Queens Museum of Art

"Gio Ponti: A Metaphysical World." Furniture, sculpture, and drawings by the groundbreaking Italian designer and founder of *Domus* magazine, including his Superleggera chair of 1957 made for Cassina; through 5/20. • "Around, Around, and Away—Not-a-Superhero and the Myth of New York." A wall drawing by Luca Buvoli accompained by recorded narration and sound installations by Jeffrey Lependorf; through 5/27. • "Heart of Glass." Works by seven artists who take a conceptual and poetic approach to glass, among them Josiah McElheny, Katy Schimert, Kiki Smith, and Not Vital; through 5/27. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. 12-5; $5, $2.50 students and seniors.

Studio Museum in Harlem

"Glenn Ligon: Stranger." Ten works from the artist's series of stenciled coal-dust paintings that were inspired by James Baldwin's *Stranger in the Village* (1953), in which the writer chronicled his experiences living in a small village in Switzerland; through 4/1. • "Material and Matter." Works in all media from the museum's permanent collection, by Willie Cole, Leonardo Drew, David Hammons, Odili Donald Odita, Alison Saar, James VanDerZee, and others; through 4/1. • "John Bankston: The Capture and Escape of Mr. M, Chapter I." Paintings on paper that illustrate the story of the abduction, enslavement, rescue, and escape of Mr. M, an "everyman," and that borrow imagery from nineteenth-century slave narratives, science fiction, and fairy tales; through 4/1. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. 12-8; $5, $3 students and seniors.

Whitney Museum of American Art

"Kenneth Josephson: A Retrospective." The first full-scale assessment of the work of this photographer, from his Conceptualist works of the sixties and seventies to his more recent images of street life in India, nudes, and European landscapes; through 5/27. • "The Things Themselves: Pictures of Dust by Vik Muniz." The artist's photographs of his drawings of dust based on photographs of minimalist sculptures in the museum's permanent collection; through 5/20. • "A Way With Words: Selections From the Whitney Museum of American Art." Text-based works by 12 artists, among them Glenn Ligon, Suzanne McClelland, Shirin Neshat, Richard Prince, and Christopher Wool; through 3/30. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

"A Way With Words: Selections From the Whitney Museum of American Art." Fourteen text-based works by twelve contemporary artists, among them Glenn Ligon, Suzanne McClelland, Shirin Neshat, Jack Pierson, and Christopher Wool; through 3/30. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's

3/20 at 10 and 2: "Chinese Ceramics." On view from 3/17. • 20 Rockefeller Plaza (212-636-2000).

Christie's East

3/19 at 10 and 2: "Asian Decorative Arts." On view from 3/17. • 219 E. 67th St. (212-606-0430).

Doyle

3/19 at 2: "Asian Works of Art." On view from 3/16. • 175 E. 87th St. (212-427-2730).

Sotheby's

3/14 at 10:15 and 2: "American Paintings." On view from 3/9. 3/20: "Indian and Southeast Asian Works of Art." On view from 3/16. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries

3/15 at 10:30: "Sixteenth to Eighteenth Century English Translations of Greek, Latin, and Continental Literature." On view from 3/10. • 104 E. 25th St. (212-254-4710).

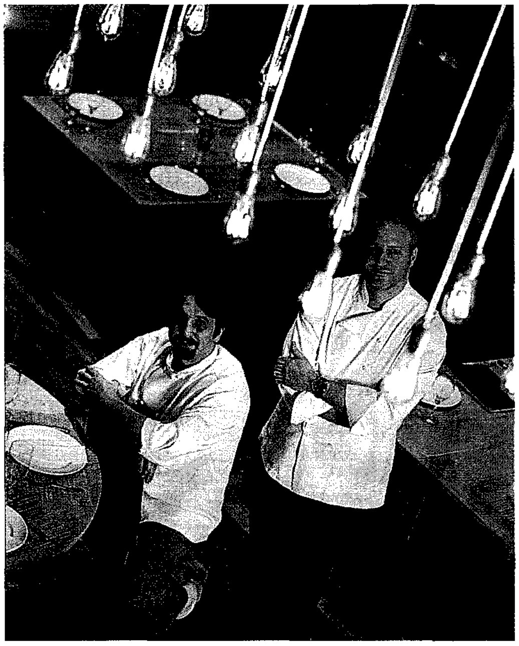
Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Opening

The Art of Craft

Apparently, being a three-star chef and the co-owner of Gramercy Tavern just isn't enough for some people. Tom Colicchio, who continues to rule at Gramercy, will be sprinting around the block on a regular basis now that **Craft**, his first solo venture, has finally opened. He and his chef de cuisine, Marco Canora (pictured, right to left), have reduced cooking (or elevated it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. Their high-concept menu is broken down by type of food (meat, vegetables, potatoes, condiments) and subdivided by cooking method (raw, roasted, braised); even the beer is listed by style. And if the idea of designing your own meal sounds like a lot of work, take comfort in the thought that you won't need to scale the catwalk to retrieve your own wine from the double-decker cabinet. (43 East 19th Street; 212-780-0880.)



Photograph by Bruce Katz

New and Noteworthy

★ Alain Ducasse at the Essex House
After a harrowing ride through the critics' spanking machine, six-Michelin-star chef Alain Ducasse has emerged if not triumphant then at least standing. All his Cartier pens have been dutifully stolen, the array of mysterious knives presented in a leather case is gone, but the extravagantly Art Deco cocoon of a room feels more like a $160-prix fixe Michelin supernova now that the kitchen has pulled up its socks. Dishes that were very good to begin with have gotten even better—pea soup with crab cakes; silken woodcock, pheasant, and foie gras terrine; halibut with sea-urchin custard; glorious cheese; luscious rhubarb clafouti—and even the few disappointments don't sting so badly now that the chastised Ducasse has shown us his warm and fuzzy side. • 155 W. 58th St. (212-265-7300). (E)

★ Aleutia
You may have to navigate past the murky leather swathed bar crowd and scurry up the industrial steps to escape their piercing mating calls, but forsooth, there is light at the top of the stairs. In fact, if Aleutia is willing to shift its priorities a bit, it has the potential of being considered among the city's most inventive and satisfying seafood restaurants. Vibrantly flavored dishes like citrus grilled octopus or pancetta wrapped cod provide life preserving—make that affirming distractions—from the hormonally raging sea around you. • 220 Park Ave. So. (212-529-3111). (E)

Alphabet Kitchen
In a long, lofty room outfitted with a colorful mosaic alphabet and a dining counter flanking an open kitchen, chef Liz Arana (late of Provence) offers Spanish- and Portuguese-flavored food calibrated to every appetite. Nibble on such tapas as crab empanadas and Serrano ham, or tear into a moulard-duck cassoulet or roast suckling pig with grilled persimmon. In warm weather, seek refuge—and your choice of sangrias—by the stone waterfall in the back yard. • 171 Ave. A (212-982-3838). (M)

★ Annisa
Deft designer tricks like a raised dining space in soothing shades of off-white, and secluded nooks give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic, so pay special attention to the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M-E)

★ AZ
If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon-smoked quail with scallion pancakes, for starters. A street-level lounge caters to lighter appetites. • 21 W. 17th St. (212-691-8888). (E)

★ Baldoria
Frank Pellegrino Jr.'s father earned the nickname Frankie No after years of politely declining requests for reservations at Rao's, his ten-table East Harlem celebrity hangout. Junior offers better odds in the theater district: 136 seats, plus a raw bar upstairs. A fugitive from Felidia's posh kitchen adds some verve to the home-style Neapolitan seafood salad and roasted peppers Pellegrino borrowed from his dad uptown. • 249 W. 49th St. (212-582-0460). (E)

Banjara
In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are cliché-free. And chef Tuhin Dutta's unusual regional dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian pot pie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. at 6th St. (212-477-5956). (M)

BarTabac
Following in the footsteps of pioneering restaurateurs before him, Georges Forgeois, the empire-building force behind Bistro Jules, Café Noir, and Le Singe Vert, has entered the Smith Street fray with a Brooklyn bar and bistro of his own. Francophiles will appreciate the artfully aged environs, the all-French wine list, the menu of French bar snacks, and the obligatory steak frites and onion soup. Not to mention what we assume will be a very tobacco-tolerant attitude. • 128 Smith St., at Dean St. (718-923-0918). (I-M) AE only

★ Blue Hill
Alex Urena's seasonal American menu draws on his cooking tour of France and Spain, which is where he picked up the haute habit of garnishing food with foam (to wit: a delicious asparagus soup with Parmesan froth). But despite a certain culinary trendiness, the atmosphere couldn't be more congenial or the service less pretentious. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M-E)

★ Brasserie 8½
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport lounge style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue green one) is better. • 9 W. 57th St. (212-829-0812). (M-E)

★ Caffé La Grolla
The itty-bitty offshoot of Ristorante La Grolla performs three essential functions: It accommodates 28 extra bodies; it provides a more casual, late-night alternative to its popular parent; and it delivers. The menu's an appealing mix of La Grolla classics its regulars can't live without (veal scallopine, scrumptious artichokes) and brand-new dishes like supernally moist roasted pork loin and Neapolitan-style pizzas. • 411A Amsterdam Ave., nr. 80th St. (212-579-9200). (I-M)

★ Caffè Linda
Caffè Linda is a refuge for homesick Italian expats as well as midtown desk jockeys hungering for good food and a warm welcome. Owner Claudio Marini graciously provides both: Every meal begins with complimentary bruschetta and ends with a stick of Wrigley's with the check. In between, there's simple, satisfying salads; sandwiches; a dozen or so impeccably al dente pastas; and dinner specials like stewed rabbit with mashed potatoes and sautéed calamaretti with avocado. • 145 E. 49th St. (646-497-1818). (I-M)

Chinghalle
The name of Mark Straussman's (Campagna) frenetic new contribution to the meatpacking district means "wild boar" in Italian, although the spelling's been altered, presumably to attract a wider clientele. The menu mingles artful down-home Mulberry Street cooking with an odd variety of New Country fa-

vorites like St. Louis ribs and a gelato banana split. Stick to the mostly delicious Italian food (try the three-cheese pizza, and spaghetti alla Nonna). And try to secure one of the vintage Belgian train-car booths, to keep from getting trampled by all the rowdy bankers. • 50 Gansevoort St. (212-242-3200). (M)

D'Artagnan, The Rotisserie
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

★ Dim Sum gogo
What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme, four different sauces, and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I–M)

★ Fleur de Sel
Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. His $52 prix fixe menu is small and changes daily, so there's no telling when you might see that lobster-avocado salad or venison fillet with juniper berries and orange zest again. • 5 E. 20th St. (212-460-9100). (M–E)

★ Gnocco Caffe
Co-owner Pierluigi Palazzo named this East Village café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di Parma. But just to complicate matters, the gently-priced menu also offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork tenderloin lavished with Parmigiano-Reggiano shavings and an aged-balsamic emulsion. • 337 E. 10th St. (212-677-1913). (I)

★ Hampton Chutney Co.
SoHo can be a soulless place, not to mention maddeningly expensive, and in desperate need of good karma and cheap, delicious grub. This 18-seat offshoot of a popular Amagansett enterprise satisfies both criteria with its Indian-chant soundtrack, gurgling fountain, and addictive dosas and uttapa made from rice-and-lentil flour and stuffed or topped with everything from traditional spiced-potato-masala to untraditional tuna and avocado ($6.50 to $10.50). Plus daily soups, chai teas, cardamom coffee, and fudgy brownies. • 68 Prince St. (212-226-9996). (I) ($)

Hudson Cafeteria
The room is big, dark, incredibly handsome, cavernous, more humming than boisterous, unfocused but friendly. Think of Hudson Cafeteria as a community center for the privileged. And while the food tries to be more ambitious than its downtown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest is beef stew, macaroni and cheese (without the foie gras), and a banana split. It's become very canny to claim discomfort with comfort food, but those eating it here want more and couldn't care less. • 356 W. 58th St. (212-554-6500). (M–E)

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations, either for outstanding overall quality or in recognition of at least one exceptional feature, and are usually awarded after the restaurant has been formally reviewed. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

★ Inside
Charleen Badman used to cook at the Lobster Club, but she always wanted her own place. Now, with the help of Anne Rosenzweig, her former boss and current partner, she's got one. Badman's style of cooking is influenced by her working vacations in places like Italy, where she learned to make ravioli, and Chez Panisse, where she immersed herself in the sort of hyper-seasonal cooking she's brought to this casually elegant dining room, with nothing breaking the $20 barrier. There's a small, appealing wine list, weekend brunch, and for inveterate nibblers unwilling to commit to a full meal, a bar menu offering mussels and Welsh rabbit (providing the gratis papadums and fried plantains won't hold you over). • 9 Jones St. (212-229-9999). (M)

★ Javier
There may be no better chicken sandwich than the pressed pollo asado at this friendly café and takeout shop, a no-frills storefront where chef-owner Javier Martinez supplements his grandmother's Puerto Rican recipes with a limited menu of Latin-Caribbean classics. The chicken is moist and succulent, the ajilimojilo sauce redolent of garlic and lime, the pan de manteca crusty and compact. But save room for main dishes like tender roast pork (pernil) accompanied by deeply-flavored beans and rice and daily specials like smoky white bean soup and chorizo-flecked tortilla espanola. The coffee is strong and smooth, ideally drunk with a sweet, flaky quesito or a slice of coco-piña cake. Eat in, take out, or call for delivery. • 70 Greenwich Ave. (212-929-7878). (I)

La Palapa
The chef at this friendly East Village oasis grew up in Mexico, under the pervasive culinary spell of cookbook author and avid gardener Diana Kennedy, a family friend. That might account for the menu's reliance on fresh herbs, and its creativity. Rices are flavored with tomato, saffron, and tomatillo; moles concocted from sesame seeds, pumpkin seeds, and guajillo chiles. The skirt steak soaks up its tequila marinade, cactus comes in a casserole, and chiles rellenos float uncharacteristically in tomato broth. • 77 St. Marks Pl. (212-777-2537). (I–M)

Le Souk
On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and camel-skin chairs. A Tunisian chef oversees an evolving menu of assorted tagines and couscous, and meze like calves' liver and Merguez sausage. But food is only half the story. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I–M) ($)

MarkJoseph
"You're steak will be out any minute," says our waiter, "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar to habitués of that steak shrine across the river, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St. (212-277-0020). (E)

★ Mary's Fish Camp
Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl Oyster Bar: The West Village is now home to *two* sources of world-class lobster rolls, silken clam chowder, and fragrantly moist, herb-stuffed whole fish. One of Pearl's chef-partners left to open this sunny corner spot equipped with a tin ceiling, a curved stainless-steel counter (ten tables, too), and new additions to the Pearl repertoire, like crispy kernel-studded corn fritters and a lush, sherry-enhanced lobster pot pie. • 246 W. 4th St. (646-486-2185). (M)

★ Merge
Chef Sam DeMarco and his partners have a knack for creating neighborhood restaurants good enough to leave your neighborhood for. At Merge, in the former Indigo space, they've done it again. A cool, comfortable room, a friendly staff, a festive mood, signature "tiny tini" cocktails, and DeMarco's inspired multiculti neo-American cooking are an irresistable draw for locals as well as interlopers. Sunday evenings, "Gino's *Soprano* Style Dinner," a $25 prix fixe Italian-American feast, is an absolute steal. • 142 W. 10th St. (212-691-7757). (M) AE only

MidAtlantic
Unlike his Atlantic Avenue neighbors, who've made the boulevard a city-wide destination for Middle Eastern fare, chef-owner Forrest Shirkey celebrates seasonal Americana with hearty homespun platters of crispy Long Island duck breast and dumplings, and pot roast with mustard-"tainted" onion and mashed potatoes. There's a lunchtime litany of classic sandwiches, from meatloaf to BLT, a roasted acorn squash soup served inside an actual roasted acorn squash, and—happily for the Brooklyn Heights and Cobble Hill neighborhood—delivery. • 148 Atlantic Ave. (718-834-7300). (M)

Nick & Stef's Steakhouse
Los Angeles chef Joachim Splichal opened the first branch of this steakhouse in his hometown, knowing it might play even better in red-meat-loving Manhattan. There's twelve of everything, from salads and starters to potatoes and sauces. And where's the beef? Front and center, hung out to dry in a steel-and-glass aging chamber. • 9 Penn Plaza (212-563-4444). (M–E)

No. 9
If you're Irish and you own a bar, you tend to get typecast. To avoid a clichéd fate, the owners of Tom & Jerry's, that popular NoHo pub, spared no expense to turn Pageant, their more ambitious East Village neighborhood hangout, into a chic destination restaurant. So now the newly christened No. 9 has dark-stained maple furniture, cowhide-upholstered booths, and a seriously swank menu. The frisée salad wears a champagne-hazelnut vinaigrette. Chilean sea bass is seared in orange marmalade. The pastry chef is from Le Cirque, and the door, à la Moomba, is staunchly defended by a bouncer and a velvet rope. • 109 E. 9th St. (212-529-5333). (M–E)

★ Orsay
The new version of *The Exorcist* isn't nearly as chilling as what Jean de Noyer must have gone through ridding the demons from this place. But from the ash of Mortimer's musty chicken hash, Orsay has risen, a brasserie swirling with seductive arches and good cheer, giving the Upper East Side the kind of French tickle it sorely needs. The former regulars never had it so good. Do you think they'd know the diff? • 1057 Lexington Ave., at 75th St. (212-517-6400). (M)

Panino'teca 275
Sometimes Smith Street's great unfed masses crave something they can't find at any one of their cherished bistros. Something light. Something simple. Something delish. To sate those appetites, Kenneth Munz—in between action-packed shifts as Mercer Kitchen's sous chef—helps his wife, Dianna, press bresaola-and-pecorino panini and assemble truffle-cauliflower bruschetta at their comfortable, attractive panini and wine bar, perfect for lazy lingerers. • 275 Smith St., nr. Sackett St. (718-237-2728). (I–M) ($)

Pershing Square
As if Grand Central Terminal weren't a triumphant enough urban phoenix, cross under the Park Avenue viaduct for yet another left-for-cobweb space that's become a happy ending. While its steel-beamed décor makes no apologies for where it is, the manageable bustle, pivotal location, and hearty, American brasserie food make Pershing Square an oasis when you're faced with another Metro North delay or forced to juggle an early dinner with an out-of-town client. • 90 E. 42nd St. (212-286-9600). (M)

Pico
Chef John Villa (JUdson Grill) takes a new old-world

The Underground Gourmet

Food for What Ails You

So we heard about this place in Brooklyn called Vinnie and Ollie's, and pictured a grimy Formica counter and a decent sausage-and-peppers hero. How wrong we were. About the name, first off—it's **Locanda Vini & Olii**, a rolling mouthful of vowels. And about the counter: There are several, but none even vaguely resembles that of a flour-and-oil-splattered pizza-and-sub station. Clinton Hill's newest restaurant occupies the 130-year-old premises of Lewis Drug Store, its architectural features (apothecary drawers, manual cash register, rolling ladders) lovingly preserved and restored by owners Catherine de Zagon Louy and her husband, François Louy. Veterans of the overheated Manhattan restaurant scene (Balthazar in her case, Cipriani in his), the couple opted to open a place in their backyard, a landmarked neighborhood and near-culinary *vacuum full of beautiful brownstones but* woefully bereft of carrot maltagliati with fava beans and chestnut lasagnette with sausage, two of the pastas on the daily changing menu. The energetic young chefs—one from Tuscany, the other from outside Rome—have larded their menu with uncommon salads (avocado-and-apricot, frisée with corn and capers), antipasti, a wealth of exquisitely sauced pastas, and a trio of rotating main dishes, which might include braised lamb baked in bread, or tender rabbit cooked in white wine and garnished with a sweet grilled Vidalia onion. Even the house wine is a personal statement. The red and white are both custom-blended from American-grown vinifera grapes and are poured and sold in the traditional Italian "consumption" style: The bottle is left on the table, you help yourself, and whatever's left is theatrically measured by François with a homemade stick. Last week, the *couple began their monthly series of Tuesday-night prix fixe wine dinners, pairing wines* of a specific vineyard or region with food. It's the most fun you can have in a drugstore without a prescription. (129 Gates Avenue; 718-622-9202.) R.P.

VINO ROSSO
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approach at Pico, his stylish Portuguese-inspired restaurant in an old Bazzini nut plant in TriBeCa. Proximity to the Hudson befits mostly seafood starters like steamed cockles with fava beans and vinho verde while second courses like spit-roasted suckling pig with a citrus-and-honey glaze marry the rustic with the refined. The blue-and-gold color scheme is not the work of a Michigan State grad, but a tribute to Portugal's ubiquitous palette. • 349 Greenwich St. (212-343-0700). (E)

★ Pipa

Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish (sort of). A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, all of which undergo subtle and delicious transformation in *the chef's inventive hands. To wit: bocarones in escabeche* with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate dipping sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis with serrano ham hanging from beams and walls studded with enough shells to stock Sanibel Island. • 38 E. 19th St. (212-677-2233). (M)

★ Quartino

All that separates this rustic Italian osteria and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; pasta; pizza; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also (with one or two exceptions) doctors. • 21 Peck Slip (212-349-4433). (I–M)

Rai Rai Ken

Perhaps even more than they adore soba and udon, the Japanese love ramen noodles. So do impecunious college students, and it will be interesting to see how many undergrads can squeeze into this fourteen-stool noodle bar specializing in ramen and delectable pork-stuffed gyoza (the Japanese answer to the potsticker). Loud slurping isn't only tolerated—it's encouraged. • 214 E. 10th St. (212-477-7030). (I) ($)

★ Rose Water

Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb brik. But his tenure at Savoy, where he met partner John Tucker, is equally conspicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomatoes in the summer. *But the careful service, Brooklyn-mellow ambience*, and sublime breaded pork chops are good year-round. • 787 Union St. (718-783-3800). (M)

Roth's Westside Steakhouse

When Marc Roth took over the steakhouse that used to be called Montana, he kept Neal Myers on as chef, encouraging him to create signature steaks like the Bear Mountain filet, fortified with blue cheese and walnuts in a Cabernet reduction. Friendly waiters do the steakhouse show-and-tell with plastic-wrapped raw specimens and offer a variety of sauces for those who like to doctor their meat. There's also a martini menu, a raw bar, and pound cake with grill marks and an oddly beefy aftertaste. • 680 Columbus Ave., at 93rd St. (212-280-4103). (M)

★ A Salt & Battery

The folks from Tea & Sympathy have expanded their British empire with a fish-and-chips shop *that literally* reeks of authenticity. Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, Heinz baked beans, and the improbably edible deep-fried Mars Bars. Between orders, a relentlessly cheery staff spouts cockney slang while fry-chef Patsy Carroll—who used to cook in the British Merchant Navy and then, judging by his hoop earrings and Errol Flynn beard, turned pirate—cracks wise. • 112 Greenwich Ave. (212-691-2713). (I–M)

★ Sandro's

Has Roman chef Sandro Fioriti finally settled down? Those of us whose taste buds remember his signature

Photographs by Kenneth Chen

crisp-fried baby artichokes, pan-fried calamari, and classic bucatini amatriciana from the original uptown Sandro's, all revived in this otherwise nondescript Chelsea storefront, can only hope. But judging by his recent restlessness, our advice is to get while the getting's good. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

★ Shelly's New York

The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Art Deco–era Horn & Hardart Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M-E)

❀★ Todd English's Olives NY

Chef Todd English has a genius for artful, HungryMan dishes. He stuffs his pastas with delectable fillings (sweet chestnuts, shredded veal) and slathers them with creamy cheeses. He moulds cupolas of foie gras flan, builds pagodas of hanger steak, constructs pill boxes of tuna tartare with crunchy shrimps buried at the base. It's delicious, but a little overwhelming, especially if you tag on thrombotic desserts like the peppermint bombe (creamy chocolate with mint syrup inside). The cramped, frenetic space (in the lobby of the Union Square W Hotel) makes lunchtimes a more restful experience. • 201 Park Ave. So. (212-353-8345). (E)

★ Vaux Bistro

At the more affordable, family-friendly reincarnation of what used to be Vaux, the menu reads rustic French, with daily specials like coq au vin, beef stew, and bouillabaisse (all $16), plus all the bistro classics we've come to expect: Frisée salad with meaty lardons and hot garlic croutons. Potato-and-leek soup. Terrine de canard. Mussels with addictive first-rate frites. And a chocolate-caramel bread pudding that will make you regret finishing them. • 278 Fifth Ave. nr. 1st St. (718-499-1433). (M)

★ Viareggio

At first glance, there's little to distinguish this dining room from countless others. But the kitchen's another story. Chef Donato Deserio's deft touch with pastas like creamless rigatoni alla vodka reinvigorates old standards, and entrées like a subtle Parmigiano-Reggiano-crusted chicken breast in white wine taste almost new. As does the *amuse-bouche* of spicy tomato salsa, served with crispy fried- cheese wafers. • 1347 Second Ave., at 71st St. (212-585-2900). (M)

★ Vine

It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game to gamble. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and private party space (plus extra lunch seating) downstairs in what used to be, and still resembles, bank vaults. • 25 Broad St. (212-344-8463). (E)

Virot

Before opening the restaurant at the new Dylan hotel, replete with twenty-foot coffered ceilings and grand fireplace, Didier Virot toiled away under Jean-Georges Vongerichten at JoJo and Jean Georges. Now he's serving $49 prix fixe meals of his own design ($75 for the tasting), featuring the luxurious likes of scallops baked in the shell with sea urchin, and broiled crispy squab with oatmeal porcini cake. Book a room, and see what he has in mind for breakfast. • 52 E. 41st St. (646-658-0266). (E)

★ Wallsé

Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Guttenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. Don't miss the quark dumplings. • 344 W. 11th St. (212-352-2300). (M-E)

Manhattan

Lower New York

★ Alfanoose

This spotless but otherwise nondescript falafel joint flanked by $10 discount emporiums, makes the best—and neatest—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers, flatbreads as well as suberb lamb or vegetarian kibbeh. • 150 Fulton St. (212-349-3622). (I)

★ Balthazar

Keith McNally has countless pacesetting restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outglows anything within Brie-tossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

★ Bo Ky

There are 30 soups at Bo-Ky. The best way to order them is by number. Don't read closely to see what's in them. And don't ask. You don't want to know. Whether the meat is pork chop or beef belly or chicken leg, just savor the smells wafting up from those bowls of Chinese, Cambodian and Vietnamese home cooking. It is tremendous soup, in size, flavor, and content. And the prices are pocket change. • 80 Bayard St. (212-406-2292). (I) ($)

★ Bouley Bakery

Love him or hate him, there's no denying that the famously obstreperous David Bouley—bouncing between this kitchen and Danube—gets the job done. And his loyal clientele gratefully lap it up in the ethereal form of degustation menus revolving around superlative seasonal ingredients like skate steamed with fresh chamomile, say, or organic baby lamb with eggplant moussaka. • 120 W. Broadway (212-964-2525). (M-E)

★ Chanterelle

The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. You will hear no music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are about to be presented—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St. at Hudson St. (212-966-6960). (E)

Clay

What do you get when an enterprising young chef formerly of Chez es Saada gets his hands on his Korean mother's recipe book? If you're owner Edward Lee, you get a small, sleek space filled with a stylish, young No-LIta crowd as crazy about the soju-litchi martinis as they are about the bibimbop, seafood pajun, and smoked tea duck. • 202 Mott St. (212-625-1105). (M)

Divine Bar

The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine, and a similar menu of appetizer-size plates. Selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. • 55 Liberty St., second floor (212-791-WINE). (I-M)

Ecco

Old-world charm, an excellent seasonal antipasto, and classicly prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

The Greatest Bar on Earth

This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers and, of course, tourists. The view, obviously, can't be beat, and the snacky menu includes bites like fried calamari, barbecued ribs, and sushi. • 1 World Trade Center, 107th floor (212-524-7000). (M)

Opening

Play It Again, Sam

A year and a half ago, Sam Ben Safi opened **Al Baraka**, an ornately decorated, pillow-strewn Moroccan hideaway in the converted backyard of a nondescript fast-food joint. A month later, he closed it (or rather, the Buildings Department did). Now, with renewed zeal, a new roof, and a radically improved understanding of city codes, Ben Safi has re-opened the restaurant in all its bejeweled, embroidered glory, and even transformed the grill up front into an Upper East Side Rick's Cafe (minus the piano). But the strikingly exotic décor presents its own challenge: fitting all that vegetable meze and whole-wheat flat-bread, and those lamb-stuffed briouats, flaky b'steeyas, and flavorful (if skimpy) tajines on one of those little, low-slung tables. (1613 Second Avenue, near 84th Street; 212-396-9787.)

Photograph by Magdalena Caris.

★ Honmura An
While the management doesn't care about your entrance clout at Moomba, it all too obviously plays favorites. Most emphatic, however, is its sanctimoniousness about soba and udon noodles. Still, you won't be disappointed—unless you don't take the menu seriously when it claims that a dish is built around a single giant shrimp. • 170 Mercer St. (212-334-5253). (M–E)

★ Next Door Nobu
Set in a stunningly clever David Rockwell–designed room as homespun as it is elegant, Nobu Matsuhisa's simpler version of his South American–flecked Asian cooking matches its décor by making Nobu's genius even more accessible. The only thing we'd change is the no-reservations policy. Come early, come late, come on Monday. Come Saturday, if you're nuts. • 105 Hudson St. (212-334-4445). (M–E)

★ Nobu
There is not another experience like it in town. Nobu Matsuhisa is a chef of such wondrous originality that nothing on his menu is merely as it reads. Each dish reinvents your definition of what it should taste like. Teensy oysters make your eyes pop. Bonito soothes the throat like sable. Seaweed sparkles. The fake trees aren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M–E)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M–E) AE only

★ Peasant
Peasant is exactly right. From its stunningly backlit brick-walled kitchen that features only open-fire cooking to its incredibly appealing Tuscan menu, chef-owner Frank De Carlo has reason to bust his buttons every night, and you have almost too many reasons to undo a couple of yours. And thanks to some recent soundproofing, you no longer need to shout to get your share of impeccably al dente pastas, and meltingly tender osso buco in a risottolike nest of farro. • 194 Elizabeth St. (212-965-9511). (M)

★ 71 Clinton Fresh Food
Is there much call for Scottish salmon wrapped in avocado at the intersection of Clinton and Rivington Streets? Well, yes, judging by the hungry crowd cooling its heels at the bar. Jean Georges alum Wylie Dufresne cooks seemingly complicated, easy-to-eat food like beer-braised short ribs geometrically sculpted into a perfect square; and parsley-root purée with a little parsley-root raft of lump crabmeat. (To eat, capsize and stir.) The chef's dad, a warm and punny presence on the floor, compiled the winning wine list. • 71 Clinton St. (212-614-6960). (M)

★ Snack
Don't be fooled by the name: this tiny SoHo storefront is a full-fledged restaurant, open daily for lunch, dinner, and yes, snacks. The emphasis is on fresh Greek salads and meze, like tzatziki and skordalia, but the kitchen also turns out creative Greek-inspired sandwiches, roasted chicken, savory pastries stuffed with chicken and olives, and daily specials like pastitsio and braised lamb. And since this is New York and not Athens, you can scoop up your taramosalata with pita or have it slathered on a bagel from H & H. • 105 Thompson St. (212-925-1040). (I)

★ Wild Blue
It sounds like a bar right outside the NASA compound, but in fact, it's an intimate, upretentious room that doesn't try to compete with the famous view. Chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steak house in side dishes like creamed spinach and butternut-squash hash. Don't wait for a special occasion to take the 107-flight elevator ride. • 1 World Trade Center, 107th floor (212-524-7107). (E)

Windows on the World
Yes, tourists love it. But Michael Lomanaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

Below 14th Street, East

★ Five Points
Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is more boldly passionate than coolly contemplative. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Gotham Bar & Grill
Alfred Portale created a restaurant where anyone, dressed any way, is invited with affability to partake of his talent for making American cuisine exciting and as easy to fathom as a burger and fries. Even when faced with soft-shell crabs or squab, say, topped with potato purée and fava beans for the first time, Gotham customers attack their plates with a fearlessness suited to Great Adventure. Actually, this is a great adventure. • 12 E. 12th St. (212-620-4020). (E)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Prune
There's not a wrinkled plum in sight at this American bistro. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose quirky bar menu includes Triscuits alongside serrano ham with fresh figs must be. Minus the traditional categories for appetizers, main courses, and sides, the menu gives as prominent placement to vegetables like creamed corn and roasted beets as to the more entrée-ish capon on a savory garlic crouton, or the pastrami duck breast with a rye-flavored, fried-shallot omelet. • 54 E. 1st St. (212-677-6221). (M)

★ 2nd Avenue Deli
A recent facelift struck fear in the hearts of those who believe that a true pastrami sandwich must be authenticated by grimy Formica and generations' worth of atmospheric shabbiness. But so far, so good. This East Village landmark continues to draw dedicated fressers with its great fries, chicken in the pot, the near-lethal hush puppy (a frank in a potato knish), and the hard-boiled service. • 156 Second Ave. (212-677-0606). (I–M)

Siren
Aside from some strange and funny cabaret acts and a D.J. spinning to a boisterous young crowd, the spotlight at this East Village mini supper club is on chef Patrick Fromm's accomplished French-and-Asian-accented American cooking. Try the triple-tiered appetizer trays the menu calls "trilogies," which include a choice of everything from spicy "lollipop" wings to foie gras to sashimi, or opt for more substantial fare like homemade tagliolini with wild mushrooms and barbecued filet mignon. • 12 St. Marks Place (212-995-9100). (M–E)

Below 14th Street, West

★ Babbo
Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas! Get ready to crave them. Ingredients you didn't expect or never heard of become unforgettable. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch and ultimately obsess you. Just get it together to

Opening

Want Tibet?

Lower Second Avenue has become something of a Tibetan enclave, with four momo-slinging kitchens within a few blocks at last count. Most recently, the owners of Himalayan Vision have opened **Shangrila** two doors down from their clothing-and-gift shop. In a narrow sliver of a room, stylishly outfitted with a diagonally striped wood-and-concrete floor, glossy tables inset with Tibetan pictures, a bamboo dropped ceiling, and a mural of the Dalai Lama's winter palace, the Tibetan chef (who started cooking at his family's restaurant in India and later worked at Honmura An) intersperses unfamiliar Tibetan fare (gelatinous tsampa laphing, hand-pulled-noodle soups) with Japanese crowd-pleasers like edamame, tempura, and soba with duck and scallions in a piquant soy broth. The homemade hot sauce should not be missed. (129 Second Avenue; 212-387-7908.)

Photograph by Carina Salvi

make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

★ Bar Pitti
Located on one of the few tracts of sidewalk actually wide enough to accommodate an outdoor café, Pitti's languid allure is something you normally get to enjoy only while carrying a passport. The kitchen produces superlative Tuscan fare: grilled chicken with lemon and endive, cool panzanella (bread salad), super liver veneziana, and the best veal meatballs you've ever had. • 268 Sixth Ave. (212-982-3300). (M) ($)

★ Blue Ribbon Bakery
Don't be hoodwinked by what looks like one more brick-walled Village joint with first-come-first-serve seating and a brunch menu. Instead, focus on the intriguing all-over-the-place menu's superb steak tartare, perfectly smoked sable, a butcher's plate to shame most Italian antipasti, a BLT that really is a meal. And can you pass up anywhere that can still make a root-beer float? • 33 Downing St. (212-337-0404). (M)

★ Do Hwa
Jenny Kwak and her mother Myung Ja try to familiarize diners with their home-style Korean cooking with family-style dinners for four, as well as various combinations of dumplings, spicy pancakes, stews, sautés, and the barbecue dishes that provide all the drama. If you're a do-it-yourself type, request a table with a built-in grill. • 55 Carmine St. (212-444-1224). (M)

★ 'ino
Named for panino, this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread and enlivened by zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open for business from early morning until after midnight. • 21 Bedford St. (212-989-5769). (I) ($)

★ Isla
If nights in present-day Havana were this much fun, Castro could have taken over all of Central America. In fact, Isla has the same kind of slippery authenticity as Eydie Gormé's Spanish albums, but are those records great or what? With owner Diane Ghioto's dark-eyed sensuality seeing to your mood, the kitchen's brash originality seeing to your appetite, and a few Luna Rojas, the house drink, kicked back for good measure, it won't be long before you swear Eydie is singing in English. • 39 Downing St. (212-352-2822). (M-E)

★ Lupa
We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

★ Meigas
The décor is a little goofy and the location, on Hudson Street, in the Siberia of West SoHo, is a bust. But chef Luis Bollos's kitchen produces the best Spanish cuisine (Galician, actually) in town. In his hands, hefty dishes like braised oxtail croquettes and roast suckling pig appear light, almost candied. His gazpacho—a light confection, loaded with Maine lobster—makes the usual approximations of this dish look like crankcase oil. Trendy Iberian jellies and foams are mostly relegated to dessert, of which a wondrous chocolate layer ganache is best. • 350 Hudson St. (212-527-5800). (M-E)

Monte's
Since 1918, this Village trattoria has weathered the nouvelle-Italian storms and the coming of Mario Batali and continues to serve its traditional brand of old-world fare in a neighborhood still charmingly populated by cafés that predate Starbucks. All the familiar bases are covered, from pastina en brodo and zuppa di pesce to chicken parmigiana, tortellini alla romana, and on Mondays, osso buco alla Milanese. • 97 Macdougal St. (212-228-9194). (M)

★ Pastis
Keith McNally's Pastis looks more like a grander Lucky Strike than a repro of the visually faultless Balthazar, but not only does the slight downshifting make perfect sense; considering the tallow-rivulet-ribboned neighborhood, it also renders the new place instantly less imposing. Service is breezier, the crowd more genially noisy, and the only thing disappointing is that you don't live closer. • 9 Ninth Ave. (212-929-4844). (M)

★ Peanut Butter & Co.
Smooth or chunky is only the beginning: Savor the sticky stuff 21 different ways at this kitschy café, where you're transported back to elementary school with one bite of "ants on a log," celery sticks slathered with the peanut butter of your choice and studded with raisins. Request your Elvis (grilled peanut butter, banana, honey, bacon) on whole wheat if you must, though we're certain the King would disapprove. There must be a mom in the kitchen; sandwiches come with chips and carrot sticks, and they'll even cut off the crusts for you. • 240 Sullivan St. (212-677-3995). (I-M)

Tio Pepe
A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. • 168 W. 4th St. (212-242-9338). (I-M)

14th–42nd Streets, East Side

★ Campagna
The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that routinely erupt when patrons sample Mark Strausman's gleefully game sense of Italian cuisine. The lobster broth in his cacciucco is a blast. And his grandma's lasagna makes you sorry you never met the old girl. • 24 E. 21st St. (212-460-0900). (E)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting, did-Mom-ever-make-it-like-this? suckling pig from a lean-to in Union Square and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M-E)

★ Cosette
Everything about this humble 30-seat restaurant is unswervingly Gallic, from the Côtes du Rhône table red to the menu (a Gruyère-crusted brandade de morue, rich onion soup, flaky pissaladière, textbook juicy steak-frites). Everything, that is, except for the host's friendly manner and the West African chef. Cosette is exactly what every neighborhood should be lucky enough to have: an affordable French bistro with consistently well-executed food and a comfortable, low-key atmosphere. • 163 E. 33rd St. (212-889-5489). (M)

★ Eleven Madison Park
While this soaringly grand space in the MetLife lobby will never be a room for clandestine assignations, the compensating grace of the staff, and simple but big-flavored dishes—capon stuffed with pistachio and garlic, cod with sausage and mustard greens that don't get lost in the landscape—make it a vibrant place to do business and an incredibly sensible choice for the family. • 11 Madison Ave. (212-889-0905). (E)

★ Gramercy Tavern
Tavern has become Danny Meyer's most appealing restaurant, with a no reservations discount bar room to make one churlish for not living or working nearby. Chef Tom Colicchio pairs foods folks crave with elements they usually don't. Roast sirloin of beef comes with braised beef cheeks. Crabmeat fondue contains sea urchin. Not only does each gamble pay off, but so tickled are diners by their nascent daring that on their next visit, damned if they don't demand sweetbreads with Jerusalem artichokes and roasted cod with brussels sprouts. • 42 E. 20th St. (212-477-0777). (M-E)

Metronome
This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with goat cheese, and za'atar-crusted rack of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

Mizu Sushi
The owners of River, uptown's Thai-Vietnamese hybrid, have let the culinary current take them south to Gramercy Park and entirely new Asian territory. Contemporary materials like slate and stainless steel are softened by a series of rice-paper-wrapped oak frames, some of them fashioned into a "palm tree" centerpiece. And though the menu hews to tradition, the sushi chef has some tricks up his sleeve, like the Crazy Roll of tempura-breaded spicy tuna with flying fish roe. • 29 E. 20th St. (212-505-6688). (M)

★ Tabla
It's diminishing to categorize Floyd Cardoz's clean Goan-spiced Maine crab cake or his exquisite pairing of seared foie gras with a black-pepper-and-pear compote as nouvelle Delhi; he's gone and forged a deliriously satisfying union of this country's produce with the strong, heady spices and bewitchingly pungent condiments of his homeland. A less expensive menu at the Bread Bar downstairs aspires less to break new ground than to rekindle old taste memories—specifically Cardoz's, including his mom's recipe for beef assad, otherwise known as "Indian pot roast." • 11 Madison Ave. (212-889-0667). (M-E)

★ Tarabya
This Turkish restaurant formerly known as Gyroland has changed its name and its décor. While the kitchen still has a magic hand with meze, pide, kofte, and doner kebab, all references to Philly cheesesteaks and California burgers have vanished. On weekends, a two-piece band with a charismatic singer in a purple suit draws a big, adoring, mostly Armenian-American crowd, but early in the week things are slow. So go soon, and often—before this talented kitchen is forced to revive its California burger. • 351 Second Ave. (212-254-3200). (M-E)

★ Union Pacific
A dramatic otherworldly rain-forest setting is a fitting stage for wunderkind turned matinee idol Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. Do these sound like the delusions of a madman? In less capable hands, maybe; in DiSpirito's, it's pure genius. • 111 E. 22nd St. (212-995-8500). (E)

★ Veritas
Does the wine list make the restaurant? Luckily, if you've got a chef like Scott Bryan whipping up arctic-char carpaccio with warm fingerling potato salad and a sublime, marrow-and-wine-fortified fillet of beef, it doesn't have to. His elegant American fare ($68 prix fixe only) perfectly complements the massive cellar, a joint obsession of the owners, who seem to take intense pleasure in sharing their private collection with the paying public. • 43 E. 20th St. (212-353-3700). (E)

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar
This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. • 234 W. 42nd St. (212-391-7414). (I-M)

Diabla
Appetizers to be eaten tapas-style and entrées like herb-crusted scallops with grilled-vegetable tamales and sage-and-lime roast pork with chiles rellenos draw a neighborhood crowd to this Chelsea Mexican restaurant. • 202 Ninth Ave., nr. 22nd St. (646-638-1111). (M)

★ F&B
F&B, which stands for Frites and Beignets, is clearly the Tiffany of fast food. (Is that the subliminal message of those robin's-egg-blue walls?) A choice of sauces—caramel, chocolate, mango—for dipping beignets

makes donut-dunking seem desperate. A split of champagne is served in the bottle with a blue straw. Hot dogs come in a dozen guises including the Great Dane (remoulade, roasted onions, cucumber slices). And the superlative fries alone are worth a trip. • 269 W. 23rd St. (646-486-4441). (I)

Hush
Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I-M)

★ Mesa Grill
It's a clumsy room. But just keep your head down and don't stop eating—Bobby Flay's mastery of the spicier things in life keeps getting more polished and exciting. Ribs, tomato-tortilla soup, shrimp-and-corn tamale, blue-corn-crusted snapper, and pan-roasted rabbit—eat here, and you'll ramble on too—are just sensational. Flay's gonna rope you in, and leave you hog-tied and smiling. • 102 Fifth Ave. (212-807-7400). (E)

Ohm
An all-in-one entertainment center offering dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M-E)

★ Sandwich Planet
Owner Will Brown got his start in the sandwich trade a dozen blocks north with his thriving Island Burgers and Shakes. At Planet, he reprises his boldly seasoned, lavishly garnished chicken churascos and hamburgers but also expands his Island oeuvre to include the kind of two-fisted retro sandwiches—Reubens, cheesesteaks, clubs, and croque-monsieurs—that have been displaced recently by wraps and other raised-pinky deviations. • 534 Ninth Ave., nr. 39th St. (212-273-9768). (I) ($)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Brasserie
Nostalgists may have wished for a clone of the original Brasserie. This ain't it. But the redesign is stunning and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (think onion soup, duck cassoulet, mandatory beignets) is satisfying and served nearly continuously from breakfast through late night—a welcome anomaly in this otherwise early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M-E)

Café Centro
A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V

Caviar Russe
The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. • 538 Madison Ave., nr. 54th St. (212-980-5908). (M-E)

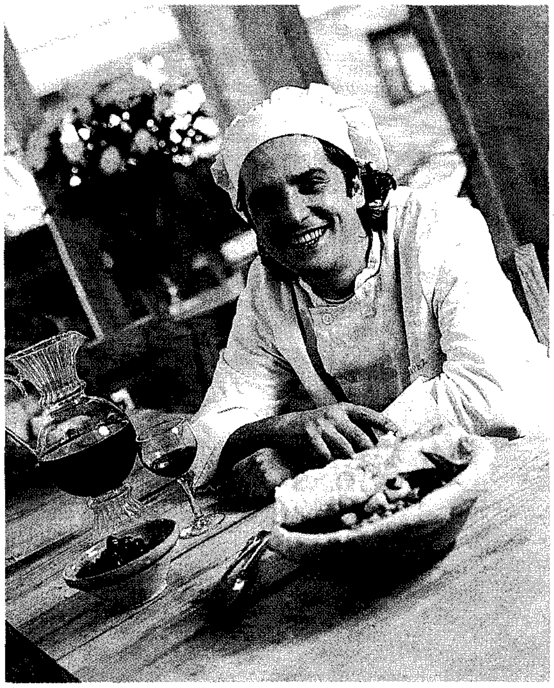
Coldwaters
Lots of fresh, simply prepared seafood—steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops—in a casual atmosphere. Every dinner comes with garlic bread and all the salad you can eat, nearly anytime you want to. Brunch is served daily, and the kitchen stays open until 3 A.M. • 988 Second Ave., at 52nd St. (212-888-2122). (M)

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in the 212 area code. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Opening

Don't Cater to Me

Caterers Pamela D'Orazio and Pierre Brée have built their careers on feeding fashion photographers, stylists—even the occasional famished model. At **Palma**, the husband-and-wife team's first restaurant, they've open their salvaged farmhouse doors to the rest of us. The couple designed the rustic 35-seat dining room, with its chestnut-beamed ceiling and Jerusalem-limestone bar; collaborated on the Italian-Provençal menu; and recruited Sicilian chef Giuseppe Specchio (pictured) to execute it. Though it's by no means a fish restaurant—Cornelia Street's already got one of those, the redoubtable Pearl Oyster Bar—the emphasis is decidedly on seafood, including fried whitebait, brandade, and the house specialty, frutta di mare al cartoccio baked in a terra-cotta bowl under a flatbread lid. (28 Cornelia Street; 212-691-2223.)



Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). (I-M)

★ The Four Seasons
They're still the most perfect dining rooms in town. Happily, the owners sensed how marvelous it would be if the food matched the peerless design. They've radically altered an expensive menu to be more inventive, more seasoned, more current, and worth the bucks. The power lunchers may ignore what's on their plates, but the rest of us won't. • 99 E. 52nd St. (212-754-9494). (E)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. • 46 E. 50th St. (212-688-2760). (M)

★ Kuruma Zushi
Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

★ Le Cirque 2000
Longtime chef Sottha Khunn has surrendered his whisk to new top toque Pierre Schaedelin, and the tension is palpable: What's the Alsatian recruit have in store for us? Sirio Maccioni rarely makes a mistake when it comes to staffing his world-famous kitchen, and this guy comes with all the right (Michelin-starred) credentials. Let's see what they whip up. • 455 Madison Ave. (212-303-7788). (E)

The Leopard
This townhouse restaurant named for the famous Italian novel is known for its bargain four-course prix fixe, including unlimited house wine. The enclosed garden and the French-Continental menu—roast duckling, stuffed quail, filet mignon—attract a loyal following. • 253 E. 50th St. (212-759-3735). (M-E)

★ Lespinasse
Old-fashioned, luxurious hotel dining is not everyone's idea of fun these days—even with the possibility of a noontime flirtation and posh hotel rooms so handy. But chef Christian Delouvrier's cooking is anything but a bore. His butternut squash soup is revved up with chunks of duck breast and crusty foie gras, lamb rack and loin is touched with Chartreuse and coffee, and baby pig with cassoulet is carefully sauced to keep it from getting too rustically porky. With inventive cooking like this, even the recently redone room—so French and namby-pamby when it ought to be robber-baron American—seems pleasantly mellowed. • 2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E)

Nino's Positano
An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

Photograph by Bruce Katz

★ Sushisay
An emergency room is more inviting; everyone's greeted with the same clinical courtesy. Sushi presentation is handsome and precise, but hardly breathtaking. The taste, however, is something else. Sushisay has the cleanest, most seductive sliced raw fish in town. Go with someone who will help you ignore the setting. Or just close your eyes. Don't worry. Your other senses will be doing overtime. • 38 E. 51st St. (212-755-1780). (M-E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant overlooking a particularly swank stretch of Fifth Avenue. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio of soups), foie gras (with red-onion compote), and poached Dover sole. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M-E)

★ Aquavit
Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs on his menu. But for every expected Northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the cozier, less expensive café. • 13 W. 54th St. (212-307-7311). (M-E)

★ Beacon
The gimmick here is cooking everything over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so cosmos, the classic cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent Indian breads. • 30 W. 52nd St. (212-541-7777). (M)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbanely elegant steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is New York landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Ellen's Stardust Diner
A tribute to that archetype of mid-century American gastronomy, this themey theater-district diner serves up iconic nourishment, from the meat-loaf platter to the "Gina Lola Brigetta" lasagna. • 1650 Broadway, at 51st St. (212-956-5151). (I-M)

★ Estiatorio Milos
Eating in this lofty Greek seafood restaurant isn't exactly fishing for supper, but it's the closest you'll come in midtown Manhattan. Beautiful whole fish from around the world are arranged over ice in the back of the austere, dramatically lit room, where preoccupied waiters invite customers to claim their entrée before t's reeled in to the kitchen to be simply grilled with emon, olive oil, and herbs. Which leads to a minor quibble: The menu lists prices by the pound—$25 for the Florida pompano, $32 for the Mediterranean loup de mer—so unless you've worked at a carnival guessng weights, the bill is always something of a surprise. • 125 West 55th Street (212-245-7400). (E)

★ JUdson Grill
t's a room so vast and vaulted you expect them to be announcing Trailways departures. But chef Bill Telepan's cooking, propelled by a rousing level of confidence in bold flavors and pairings, matches the bravura of the room. With blithe deftness, he makes the familiar seem fresh. Crab cakes get dashed with lemon verbena, chickpea soup tickles insidiously, and loin of pork with apple compote will leave you happy. • 152 W. 52nd St. (212-582-5252). (E)

La Veranda
Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

★ Le Bernardin
Criticizing Le Bernardin is like analyzing rainbows. Just try to describe the snapper in coconut milk or the black bass with truffles and celery root. No matter what you say, you sound like a fool. Submit to the sorcery of chef Eric Ripert, the bewitchery of owner and co-creator Maguy Le Coze, and experience the thrilling sensation of having everything that surrounds you perfect. • 155 W. 51st St. (212-489-1515). (E)

★ Local
If your idea of Theater District dining is a lackluster prix fixe, this stylish newcomer and its focused, flavorful cooking will open your eyes—and with entrées venturing into the mid-thirty-dollar range—your wallet. Previously seen stirring the pots for Ron Perelman, chef Franklin Becker has the knack. We're particularly fond of his Vidalia onion and black olive tart, and knockout sea scallops riding a crab cake. • 224 W. 47th St. (212-921-2005). (M-E)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Palio
Stylish midtown duplex restaurant, with a famous ground-floor muraled bar depicting the Palio race and elegant preparations of Italian dishes like sliced hen pheasant on salad with white truffles, and monkfish ravioli with asparagus and fresh tomato. Jacket required. • 151 W. 51st St. (212-245-4850). (E)

Pig and Whistle
A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). (M)

Randolph's
Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu of international snacks and entrées, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M-E)

★ Redeye Grill
This place jumps late at night with live jazz, a cacophony of paintings by artists those latter-day Duveens Saatchi and Giuliani have yet to discover, and a fine smoked-fish platter, plus the town's quintessential cobb salad. • 888 Seventh Ave., at 56th St. (212-541-9000). (M-E)

Trattoria dell'Arte
Follow the giant white plaster nose that looms above the entrance to Trattoria dell'Arte like a Route 66 roadside diner icon, for the restaurant's unmatched antipasto bar, crackling pizzas, and consistently reliable kitchen. The Milton Glaser-designed space is a packed power scene at lunch, and a boon for nearby Carnegie Hall concert goers. • 900 Seventh Ave., nr. 56th St. (212-245-9800). (M-E)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties like braised baby octopus with red peppers and onions and tagliolini with lemon zest and vodka. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

Utsav Festive India
The bar of this regional Indian restaurant is located at street level while the contemporary dining room is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs only $12.95, and à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

Zanzibar
The crowd at this loungy Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Atlas
Each dish has a litany of preparations, and every single impressive yet complicated one of them gets explained to the diner. Chef Paul Liebrandt's food—marinated eels with watermelon, tagliatelle with cepes, and tuna with mini green-apple strudels—exhibits remarkable invention, though some dishes could use more restraint. All the house is missing is the confidence to let its guests sit back and observe Atlas's enjoyable qualities for themselves. • 40 Central Park So. (212-759-9191). (M-E)

★ Felidia
In between writing cookbooks and taping segments of "Lidia's Italian Table" for PBS, Lidia Bastianich, the matriarch of the clan responsible in part for Lupa, Esca, and Becco, oversees this elegant bastion of Italian cooking. But chef Fortunato Nicotra deserves credit for a new breath of energy at the range. Sauces are lighter, pastas still wonderful, and entrees get deftly tweaked. The wine list always impresses, and olive oil connoisseurs can spring for a $7 comparative tasting. • 243 E. 58th St. (212-758-1479). (E)

Gabriel's Bar & Restaurant
Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M-E)

★ Guastavino's
They could serve tuna casserole and you'd still be in awe of one of the most spectacular restorations of a neglected urban space. Don't worry. It's ok to drop your jaw at the first sight of the towering Alhambran arches. Everybody does. Though you may not be as impressed with what's put in front of you, Guastavino's is one of those massive undertakings that may take a long time to get things right. In the meantime, enjoy the scenery. • 409 E. 59th St. (212-980-2455). (M-E)

★ Nicole's
Restaurants in clothing stores are usually more amenity than attraction. But this minimalist-chic dining room in the basement of Nicole Farhi's boutique is a rare exception. Chef Annie Wayte is obsessed with seasonal produce, and changes her menu every six weeks to prove it. The less expensive bar menu changes *daily*. Which means one ought not to grow too attached to her grilled-scallop-and-fennel salad, or the fritto misto of wild striped bass, haricots verts, and artichoke hearts. Then again, there's always the delicious incentive of having something new to discover next time. • 10 E. 60th St. (212-223-2288). (E)

★ The Russian Tea Room
The late Warner LeRoy left New York this spectacle of a parting gift, and for polishing up the fanciful red and green frippery he deserves our undying gratitude and a Landmarks Preservation Commission award. Whether you love or hate the trout swimming inside the acrylic bear, you can't fault dishes like borscht and Georgian-spiced seared halibut. • 150 W. 57th St. (212-974-2111). (E)

★ San Domenico
You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quali-

ty Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

Above 60th Street, East Side

★ Cafe Boulud
Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots wherever his taste buds take him, from Vietnam to New Orleans. Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crusted sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet. • 20 East 76th Street (212-772-2600). (E)

★ Cello
Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crême bruleé that must have the Häagen-Dazs people turning like dervishes. Cello also has the most beautiful new private dining room in town. • 53 E. 77th St. (212-517-1200). (E)

★ Daniel
Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like finding what envelopes sweetbreads to leave you without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. And his chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

★ Etats-Unis
Behold a small, square, dramatic, and spartan room, devoid of any table-hopping, cell phones, or change-of-life blondes. The daily-changing menu choices are spare, but consistent in their bent towards slow roasting, robust sauces, and great vegetables. Nota bene—beware the local intellectuals who cleave to this place. "We're all living in the world's history," one actually said one night. Maybe it would've sounded better spoken into a cell phone. • 242 E. 81st St. (212-517-8826). (E)

Etou
"Fusion is indefeasible" reads the motto printed on the menu of this Upper East Side Japanese restaurant from the owners of Flushing's Tawainese-Chinese-Japanese fusion joint, Laifood. To support their thesis, the kitchen dabbles in Thai spices, Mexican chiles, even mozzarella cheese to jazz up otherwise traditionally prepared Japanese dishes. • 1420 Third Ave., nr. 80th St. (212-249-0738). (M)

★ Fred's at Barneys New York
Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so at Fred's. Its menu is an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). Almost as satisfying as snatching up an irregular with no pulled threads. • 10 E. 61st St. (212-833-2200). (M–E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave. (212-717-5252). (M–E)

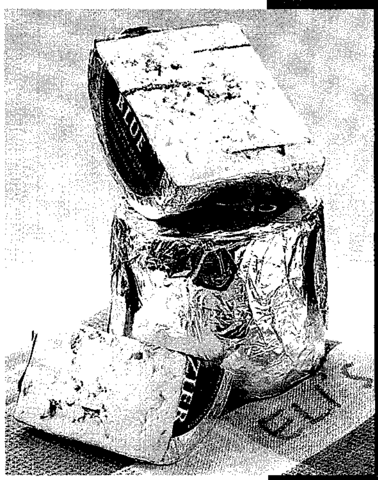
Tanuki
People in the restaurant business and Upper East Side sushi savants have already discovered this source for top-quality sushi and sashimi. Chef Tatsuya Nagata, formerly of Bond Street, demonstrates a deft hand with dishes like soy-marinated Chilean sea bass and specials like squid with uni paste, and oxtail stew. • 1466 First Ave., nr. 76th St. (212-452-1066). (M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ Avenue Bistro
Linger over a scrambled-eggs-and-apple-pancake breakfast until three in the afternoon, or come for dinner, when the pastry counter becomes a wine bar, votive candles flicker on tiny tabletops, and the menu shifts to sophisticated French-American fare like sweetbreads, foie gras terrine, and crisp roast duckling. Chef-owner Scott Campbell is justly proud of his creamy Valrhona hot chocolate, which he freezes into ice cream in the summer, and he's shrewdly responded to the neighborhood's demographics by concocting his own line of baby food, made from all-natural ingredients. • 520 Columbus Ave., at 85th St. (212-579-3194). (M)

★ Jean Georges
Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of its extraordinary chef, Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)



★ Picholine
Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman, a true cheese whiz. • 35 W. 64th St. (212-724-8585). (E)

River
The *faux*-tropical atmosphere provides a serene, bamboo-bolstered background for the familiar assortment of Vietnamese and Thai dishes. Standouts include chicken satay; pad Thai; spicy coconut chicken soup; and marinated beef with garlic, ginger, and plum sauce. • 345 Amsterdam Ave., nr. 76th St. (212-579-1888). (M)

★ Ruby Foo's
In what might be Auntie Mame's duplex during her high mah-jongg period, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the Mamescent staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

Brooklyn

★ Diner
Even before you've finished your first cocktail, you notice the floor is tilting. But the disequilibrium contributes to the charm of this snug, just-rehabbed-enough 1927 dining car. A beyond reductive menu offering "soup," "burger," "spinach," and at brunch, "hot cereal" misleads at first. Don't believe the lack of hype. Chef Caroline Fidanza shows her dexterous hand with specials like succulent pork loin with caramelized cipollini and tender lamb ragout with white-bean gratin. • 85 Broadway (718-486-3077). (M)

★ Peter Luger
Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own Peter Luger credit card, or bring cash. • 178 Broadway, at Bedford Ave. (718-387-7400). (E) ($)

Shopping

Guzzling green beer might be the most obvious way to celebrate St. Patrick's Day, but it's far from the only one. Personally, we're more inclined to gorge ourselves on blue cheese, especially the rich, creamy farmhouse variety made by one of Ireland's premier artisanal producers. Louis and Jane Grubb, famous for their cow's-milk Cashel Blue, recently began experimenting with ewe's milk, and the rich, creamy, mellower result is **Crozier**, appearing here for the first time in highly limited quantities. So limited, in fact, that your cheesemonger will undoubtedly sell out before the parade kicks off—in which case you might want to sample another Irish import, like the porter-marbled Cahill's cheddar, the Camembert-esque Dunbarra, or the small balls of fresh Boilíe goat cheese preserved in oil and herbs. (Available at Eli's Manhattan, 1411 Third Avenue, at 80th Street; 212-717-8100.)

Westchester

Water's Edge
Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. • 44th Dr. at the East River (718-482-0033). (E)

Photograph by Carina Salvi

GRIGORIADIS *Continued from page 31*

hey," says Monica, making the *hey* short and sweet.

"That's it: 'Monica says *hey*,'" says Juli. "That's good."

Monica looks out the window and ponders it all.

MOST OF THE TIME, THOUGH, Monica displays surprisingly little bitterness about her past and its sometimes unfortunate aftermath. Indeed, she's usually focused on being very, very nice. Monica overcompensates for every kindness shown to her, overtipping a nice cabdriver or complimenting a friendly waitress on her "cute blouse."

She tries to stay "peaceful" by starting every morning at her cozy local café, a place with the menu on chalkboards and Melissa Etheridge on the stereo. And near he coffeepots, a Magic Markered sign: KARMA IS A BOOMERANG. Here Monica is a beloved member of the "Breakfast Club," a pack of locals who meet every morning at eight for friendly conversation before work. With this clique, Monica attends neighborhood Little League games to oot for the café-sponsored team. She visted the owner's Lab in the kennel while he was away. She even sewed a patchwork ham for one of the café's "ugly" heat pipes.

Though the wilder Monica—the one who snapped her thong at the president, had a fling with not only her high-school eacher but also his brother, and confides o me that she once considered getting a ose tattoo on her "tushie"—seems to have een left somewhere on the way to the rand jury, even now she sometimes revls in her ability to be just a little naughty. Does she feel like she got screwed? "Not in *good* way!" Was she ever psyched to meet a famous person? "Well, there was his one time." When a waiter reminds her oyly to be a good girl, she wisecracks, "I ave been for a few years now."

"You go, girl!" he says.

This is not to say, however, that there ren't times when Monica can feel blue, rantic, not nice at all, or just blah, although the only time I saw her truly angry was when I asked about the whereabouts f the infamous dress, the one she told arbara Walters she'd burn if she ever got back. "I can't even believe you would ven ask me that!" she glowered. (The ress is currently in the possession of the ndependent counsel, who, Monica says ter, can have it forever.)

What she lacks in bile, though, she makes up for with a prodigious moodiess, swinging up and down in the space of an afternoon and sometimes seeming like a different person from one day to the next. Things would set her off, and it wasn't always clear what they were or how to bring her back to reality—except that for Monica, maybe reality, even her new glamorous one, wasn't always such a great place to be.

This was particularly striking one night at Il Cantinori. When we set out, Monica seemed in good spirits, twirling around in a new green fur jacket and commenting on the "hotties" in her elevator. But once at the restaurant, she saw a gray-bobbed woman in her fifties staring at her from a few tables over. At first she tried to look away, but the woman kept staring, as if taking in a circus act; even as Monica reddened and fidgeted, she wouldn't stop. Finally, Monica made a face like a snarling dog and growled, "Arrr!" Then she covered her face with her hands and didn't speak for ten minutes.

AT A PARTY FOR THE NEW SOCIETY monthly *Gotham* at Harry Cipriani last week, Monica is in better spirits. With a flower in her hair and a sequined outfit that shows off a flesh-colored *bustier* bought specially for the occasion, she must feel like Cinderella at the ball. But to the dozens of photographers who snap to attention as she walks down the red carpet, she's just the evening's biggest "get." "You look fabulous, Monica!" they shout as she turns this way and that for the cameras. "How are the bags, Monica? No, Monica, don't go!"

"So, Monica," asks a highly bejeweled party guest, "how are those bags?"

"Good, thanks," Monica says cheerily.

"My friend just loves them," the guest continues, gesturing at her overtanned 40-year-old companion, who stares at Monica with a greedy grin. "This is Fred. He's a big real-estate tycoon."

"Great!" says Monica, turning away.

But it's no use, as her receiving line is endless. There are people who want to snap her picture ("I'm a photographer, and it would be great to have in my book") and people who eagerly press their business cards in her hand ("I'm a highly in-demand personal shopper, and I'd love to work with your bags"). Mira Sorvino says hi, Ralph Destino Jr. gives her a peck on the cheek, and then the journalists approach, pens in hand, only to hear: "I'm sorry, I'm not doing any press tonight."

But sometimes there can be too much of a good thing. Suddenly, Monica is rushed by two very drunk blonde women in their thirties, who tug at the bottom of her blazer and scream, "Omigod, omigod, omigod! We love you so much! We would have done the same thing in three seconds flat. You're *amaaazing*!"

Monica politely extricates herself and walks away, a little shaken.

MUCH CALMER IS A RECENT AFternoon she and Juli spend at the Museum of Modern Art with Monica's aunt Debra Finerman, a smiley former journalist whom Monica considers her best friend. Through the many floors of MOMA they go, taking in the "Collection Highlights" alongside art students and women with Channel 13 bags and loads of tourists, none of whom notice Monica—they're all looking at the art, after all.

Here is a Van Gogh. "Now, there's someone *else* who got bad press," laughs Debra. Here is a Gauguin. "I love this," says Monica, transfixed. Here is an all-blue Yves Klein. "I made something like that in nursery school," snickers Monica. And here is a Warhol Campbell's soup can bearing the label PEPPER POT. "Oh!" says Monica, stopping short in her ankle-high black boots. "I didn't know that *pepperpot* was a real word."

We take a break in the museum café, where Juli and Monica order sausages—Juli's on the Atkins diet, and Monica's giving it a shot. "Guess who's going to be on TV tonight?" Juli asks between bites.

"Who?" asks Debra.

Monica frowns.

"Monica!" declares Juli. "She's going to be on *E.T.*, 'cause she's an Internet entrepreneur!"

"Wow, sweetie," says Debra, touching Monica's hand. "Now, that's terrific!"

Monica looks at the floor.

After the snack, we head up to the sculpture exhibit. There's a big white cube by Tom Friedman on the floor. It has a plastic fly on the top. Laughing, Monica pretends to try to blow it off. "Darn!"

"Whoa!" says a guard, pointing at a sign: "The fly is part of the work. Please do not try to disturb it."

We all giggle and move on, and no one gives this incident a second thought—I certainly didn't until I read a story a week or so later in a downtown paper, *The Villager*, by someone who had apparently followed us around all day. It was then picked up by the New York *Post*'s "Page Six": "Lots of eyes were on Monica Lewinsky the other day as she made the rounds at MOMA. And Monica didn't disappoint. When she noticed some dust on a sculpture and blew it off, one of the guards barked at her. Reports the weekly *Villager*, 'I wonder why she would blow on anything in public, given, well, you know.' "

It was a taste of what it must be like to go through life as Monica Lewinsky. ■

cue

Nightlife

Edited by Ethan Brown

Concerts

Mary Black
3/17 at 8. • Town Hall, 123 W. 43rd St. (212-307-7171). $37.50–$42.50.

Matchbox 20
3/16 at 8: With Everclear and Lifehouse. • Madison Square Garden, 34th St. and Seventh Ave. (212-307-7171). $38–$48.

O-Town
3/16 at 7:30: With Mariama Goodman and Lugo. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $23.50.

Roni Size/Reprazent
3/17 at 9. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $29.50.

The Allman Brothers Band
3/15–3/17, 3/19–3/20, 3/22–3/24 at 8: • Beacon Theatre, 74th St. at Broadway (212-307-7171). $45.99–$65.99.

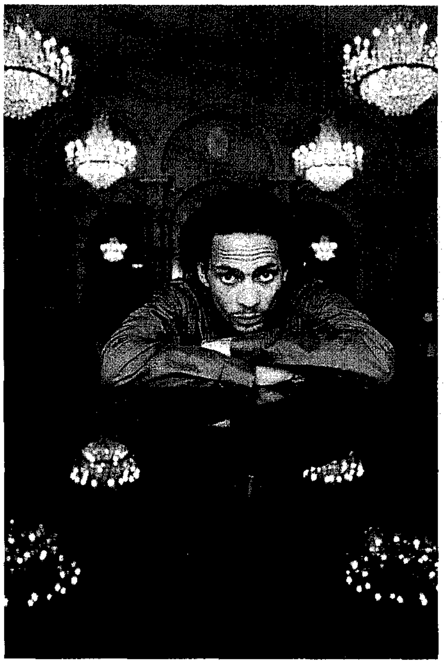
The Chieftains
3/17 at 8. • Carnegie Hall, Seventh Ave. and 57th St. (212-247-7800). $25–$65.

The Corrs
3/16 at 8. • Radio City Music Hall, 1260 Sixth Ave., at 50th St. (212-307-7171). $45.

Performance

Size Still Matters

British drum-'n'-bass master **Roni Size** (pictured) is nervous. Not because he's about t *launch his second U.S. tour with his group of D.J.'s and musicians dubbed Reprazent,* bu because his hotel room in Los Angeles is perched over the San Andreas fault. "It happene in Seattle," he says nervously. "Couldn't it happen here?" Assured that he'll probably live t see his tour through, Size exhales and gets down to perhaps an even more disturbing matter: the somewhat sorry state of his genre. "People have given up searching for grea drum-'n'-bass records," he says a little sadly, "because all they've found in the past fe years has been the dark stuff." Indeed, just a few years ago, drum 'n' bass teemed with diversity, from the epic soundscapes of Goldie to the hip-hop-influenced work of Aphrodit to the fluttery New Agey-ness of LTJ Bukem now doom-and-gloomers like Bad Compan and Ed Rush & Optical characterize the genre Still, Size is optimistic about the possibilitie of his live show—which comes to the Hammerstein Ballroom on March 17—to spark renewed interest in drum 'n' bass. "With ou first tour, in '97, we were babies," he says "but we're coming of age now." And like an *good D.J. and producer, he holds out hope fo* that one epochal, game-changing tune tha will alter the landscape forever. "Something' gonna hit home," he says excitedly, "and it' all be exciting again." (See "Concerts.") E.



Small Stages

Arlene Grocery
3/13: Watercress; Swati; Liz Skellman. 3/14: Umbrella; The Complaints. 3/15: Drew; Red Betty. 3/16: The Boilermakers. 3/17: Pop Mafia; Spredhaus. 3/18: Kayah; Sarah Lynch. 3/19: Anthemic Pop Wonder; Punk/Metal Karaoke. 3/20: Swati; Kagero. • 95 Stanton St. (212-358-1633). $.

B.B. King Blues Club & Grill
Fridays and Saturdays: Free late-night blues sessions in Lucille's Restaurant. Sundays: KISS-FM Gospel Brunch. 3/13: Van Zant. 3/16: The Whispers. 3/17: The Marshall Tucker Band. 3/18: Deborah Coleman. • 243 W. 42nd St. (212-997-4144).

Bottom Line
3/14: Professor and Maryann. 3/16–3/17: Betty Buckley. 3/19: "Jazz Is Dead" with Jeff Pevar, Alphonso Johnson, T Lavitz, and Rod Morgenstein. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
3/15: Lloyd Cole; The Negatives. 3/16: Rogue March & The Irish All-Star Rock Revue. 3/17: Jools Holland. 3/19: The Living End. 3/20: Los Super Seven. • 6 Delancey St. (212-533-2111).

Fez
Thursdays: Mingus Big Band. 3/13: David Garza. 3/14: Driver Quartet. 3/16: Raymond Scott Orchestrette. 3/17: Oregon. 3/18: Uni-Tard. 3/19: Spotiswoode and His Enemies. 3/20: Trembling Blue Stars. • Time Cafe, 380 Lafayette St. (212-533-2680).

Hard Rock Cafe
In the surest sign yet that man cannot live by theme restaurant alone, the Hard Rock has added real live rock shows to go with all that memorabilia. 3/16: Dan Marshall; Arthur Kill. • Hard Rock Cafe, 221 W. 57th St., bet. Seventh Ave. and Broadway (212-489-6565). All ages, no cover, all shows start at 9 P.M.

Irving Plaza
3/15: SR-71. 3/16–3/17: Deep Banana Blackout. • 17 Irving Pl. (212-777-6800).

Joe's Pub
An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Downtown Rock and Roll" with ever-present spinner Paul Sevigny. Tuesdays: Hip-hop and R&B with D.J. Rich Medina at "One." Wednesdays: The deep-house-oriented "Love Bazaar" with D.J. MKL. Thursdays: "Benefit," a downtown music revue. Fridays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Saturdays: "Hideaway" with Kiki and Unik. Sundays: "Club Badd" with long-lost downtown icon Larry Tee. 3/16: Akiko Yano. 3/18: Imani Uzuri. 3/20: Emmett Foster in "So . . . It's Come to This." • 425 Lafayette St. (212-239-6200).

Knitting Factory
3/14: Ecstasy of St. Theresa. 3/15–3/17: Rebirth Brass Band. 3/18: Ehran Elisha. 3/19: Steve Turre. 3/20: Antony & The Johnsons Orchestra. • 74 Leonard St. (212-219-3055). $.

Makor
3/17: Groove: Antibalas & D.J. Osiris and Special Guests. 3/18: *Jazz Brunch:* Ben Sher Quartet. 3/18: Classical Café: Sarah Hewitt Roth; Michael Roth; Pamela Goldberg. 3/20: Local Bands Showcase Night: Brian Gelfand Band; Peter Muller; David Nagler's Nova Social; Greg Fine. • 35 W. 67th St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Fridays: Adam Roth. 3/17: Mucka Fergason. 3/18: Jimmy Nation. 3/20: Industrial Tee Pee. • 99 Ave. B (212-982-2511).

Maxwell's
3/15: Grant Hart. 3/17: The Ocean Blue. 3/18: Ne Hamburger. • 1039 Washington St., Hoboken, N.J. (20 653-1703).

Mercury Lounge
3/15: Dictus Erectus featuring Yuka Honda of Cib Matto. 3/17: Satanicide. • 217 E. Houston St. (212-26 4700).

Rodeo Bar
3/16: Hugh Pool. 3/17: King Memphis. 3/18–3/1 The Flying Neutrinos. 3/20: Bryan Miller. • 375 Thi Ave., at 27th St. (212-683-6500).

S.O.B.'s
3/13: Mobb Deep. 3/16: Sammy Peralta. 3/1 Madera Fina. 3/20: Whodini. • 204 Varick St. (212-24 4940).

The Village Underground
Former Tramps booker Steve Weitzman brings h eclectic sensibility to a new smoke-free club in t West Village. 3/16: Richard Lloyd Group; Steve Wyn • 130 W. 3rd St. (212-777-7745).

Wetlands
Mondays: D.J. Logic. Tuesdays: Illuminati. Thursday Groove Collective. 3/15: Vice with Corey Glove 3/16: Dropkick Murphys; Swingin' Utters; Lars Fredericksen & The Bastards; Reach the Sky. 3/17: Bla 47. 3/18: Cryptopsy. 3/20: Indigenous. • 161 Hudson (212-386-3600). $.

Ground Rules

In clubland, promptness is *not* next to godlines expect shows to start much later than promise $ = cash only.

Photograph by Rob Hann/Retr

Clubs

Centro-Fly
Once dominated by the bottle-service set, Centro-Fly has now achieved a near-perfect mix of Wall Streeters with loosened ties, D.J.-bag-carrying dance-music fanatics, and track-suited deep-house heads. Tuesdays: Promoter Noah Tepperberg's fabulous "Tuesday-Baby Tuesday" goes head-to-head with Spa's model-centric Tuesday party. Thursdays: "Subliminal Sessions" with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" ("Great British House"), a refugee from Cheetah, makes a bid for the big room of Centro-Fly. Saturdays: Energetic house and big beat with "Plant." • 45 W. 21st St. (212-803-7859).

Cheetah
A jungle-themed club with a spacious dance floor and a small yet powerful sound system. Thursdays: A super-exclusive (invite only, they say), hyper-stealthy party thrown by promoters Allen West and Samuel "Tone" Barnes. D.J. Kaori spins. Fridays: "The World House Project" with D.J. Anthony Macaroni. Saturdays: Thumping tribal house and live percussionists at "Cherchez La Femme." Sundays: "Boys Nite" D.J. Merritt spins at "Mardi Gras." • 12 W. 21st St. (212-206-7770).

Fun
This sprawling, bi-level, warehouselike space doesn't book big-name D.J. talent, but it's got one of the coolest interiors in clubland, with huge projections of Japanese *anime*, a vertiginous yet comfy balcony area, and a seemingly gravity-defying D.J. booth. Thursdays: Cyberfetish party "Click+Drag." Fridays: Dinesh, Reid Speed, and Thom H. spin two-step garage at "Drive-By." Saturdays: The Wicked Crew and "N'Ice" D.J.'s Holmar and A. Gram present "The Golden Boys." • 130 Madison St., under the Manhattan Bridge, (212-964-0303). $5.

Halcyon
Yet another excellent, unpretentious outer-borough nightspot with an eclectically minded lineup of house, drum 'n' bass, and electronica. 3/17: D.J. Andre Collins. • 227 Smith St., bet. Butler and Douglass, Brooklyn 718-260-WAXY).

Limelight
The Limelight is back from the dead thanks to its powerhouse weekend nights, which see the likes of Detroit techno icon Jeff Mills and the trance heavies of the "Gatecrasher" crew grace the turntables. The mazelike club's renaissance comes just in time, as other megaclubs like Twilo have become uncomfortably packed, verging on the claustrophobic. • 660 Sixth Ave., t 20th St. (212-807-7780).

The Roxy
Fridays, the Roxy enlists D.J. Jason Ojeda for the relaunch of its night for the weekender straight crowd. Saturdays: Superstar D.J. Victor Calderone spins house or the Chelsea boys while hard-bodied go-go boys dance on the bar. • 515 W. 18th St. (212-627-0404). $.

Shine
This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Thursdays: The gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: The hip-hop-and-house-oriented "Fri-Daze." Saturdays: D.J. Greg Poole's dance-centric "Tremendous." • 285 W. Broadway (212-941-0900).

Spa
The health-and-wellness theme (white walls, bathrooms designed to look like saunas) is thankfully mostly unobtrusive, and the crowd is thankfully not excessively chic. Spa promoter Steven Lewis maintains the kind of balance between office *shlubs*, club kids, and A-listers he pulled off so nicely in the early days of the now-defunct Life. Wednesdays: "Big Bad Dodgy Disco," with New Wave and rock spun by D.J. Paul Sevigny. Thursdays: Superpromoter Erich Conrad's "Glam," with D.J. Jackie Christie. Fridays: Marc Ronson and Grandmaster Flash spin hip-hop and R&B for the A-listers at "Hollywood 2000." • 76 E. 13th St. (212-388-1060).

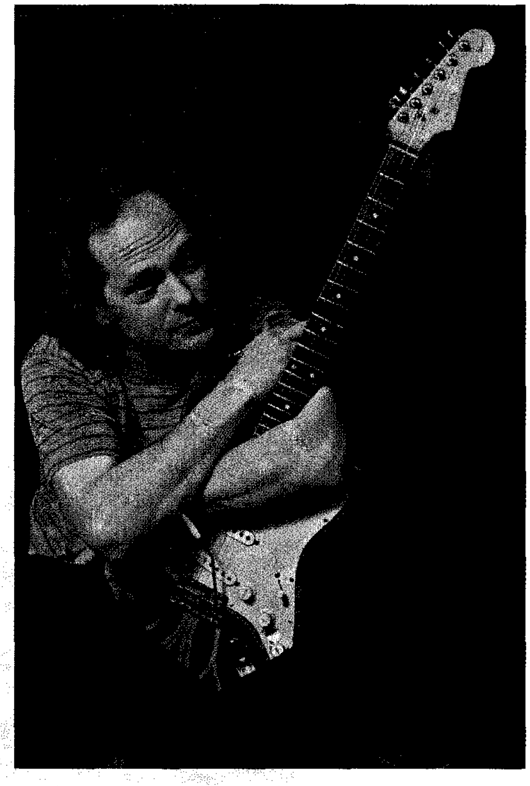
Twilo
Never mind all the drug-bust drama: The real news here is that Twilo is leaving trance in the dust and fast becoming a progressive-house fan's wet dream thanks to sets from U.K. epic housers like Mauro Piccotto and Danny Howells. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays," a low-key alternative to the frenzied Friday nights. Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. • 530 W. 27th St. (212-268-1600).

Vinyl
The recent quality-of-life crackdowns have taken a toll on the club's once extraordinarily open vibe, but the parties—"Shelter" and "Body & Soul" in particular—continue to be strong. Fridays: Hard, trippy house from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the legendary afternoon party "Body & Soul." Arrive early (before seven) or you'll face a devastatingly long line at the door. • 6 Hubert St. (212-343-1379).

Club Date

Television Man

Among New York punk figures, Johnny Thunders has the mythologizing dope addicts for fans; the Ramones, the three-chord obsessives; Television's Tom Verlaine, the wannabe poets. Verlaine's ex-bandmate, guitarist **Richard Lloyd** (pictured), may not get the same kind of cultish love, but it's not for lack of talent: His spiraling guitar work on "Friction," from the album *Marquee Moon,* is one of punk's great riffs. Unfortunately, Lloyd has barely been a post-punk presence, releasing albums infrequently and playing very few live gigs. But fans will have something to pogo about when he plays the Village Underground on March 16, with the equally grizzled Steve Wynn opening. (See "Small Stages.")



Jazz

"Highlights in Jazz Presents: Jazz Arrangers Workshop"
With Bill Holman; Slide Hampton; Tommy Newsom. 3/15 at 8. • Pace Downtown Theater, 3 Spruce St. (212-346-1715). $17.50-$20.

"Jazz at Lincoln Center Presents Jazz Around the World"
3/17 at 11 and 1. • Alice Tully Hall, 65th St. and Broadway (212-721-6500); $15, $10 for ages 18 and under.

"Jazz at Noon"
Lunchtime jam sessions every Friday at the San Martin Restaurant with some of jazz's hottest players. 3/16: Alie Ryerson. • 143 E. 49th St. (212-832-0888 or www.jazzatnoon.com).

"Jazz Insights Presents: The Music of Duke Ellington"
Informal lectures hosted by Arnold Jay Smith. All lectures begin at 7:45. 3/13: Mike Hashim. • 66 W. 12th St. (212-229-5690). $35.

Birdland
Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: from 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band. Tuesdays: The Famous Duke Ellington Orchestra. 3/14–3/17: Clark Terry Quintet. • 315 W. 44th St. (212-581-3080).

Blue Note
With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 3/13–3/18: "Latin Masters Week 3" with Celia Cruz. • 131 W. 3rd St. (212-475-8592).

Cajun
A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. • 129 Eighth Ave., at 16th St. (212-691-6174).

City Hall
Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. • 131 Duane St. (212-227-7777).

Guggenheim Museum
Fridays and Saturdays in March at 5: World-beat jazz with Ron Jackson and Nicki Parrott. • 1071 Fifth Ave., at 88th St. (212-423-3500). Free with museum admission.

Iridium
In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 3/13–3/18: Weather Report Tribute. • 44 W. 63rd St., across from Lincoln Center (212-582-2121).

The Jazz Standard
A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mondays in March: The Howard Fishman Quartet. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. 3/13–3/18: Arthur Blythe Quartet. • 116 E. 27th St. (212-576-2232).

Museum of Modern Art
Jazz performances at MOMA's "Sette MOMA" restaurant Thursday and Saturday evenings, 6 to 10. 3/15 and 3/17: Chuck Braman Trio. • 11 W. 53rd St. (212-708-0480).

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center
3/16: Vanessa Rubin Quartet. The Rose Center is open until 8:45 P.M. Fridays; suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. • American Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Sweet Basil
An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 3/13–3/16: Triad Elysium with Billy Childs, Buster Williams, and Carl Allen. • 88 Seventh Ave. So. (212-242-1785).

Tonic
Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 3/13: Ned Rothenberg, Mark Dresser, and Susie Ibarra. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 3/13–3/18: Tommy Flanagan Trio. • 178 Seventh Ave. So. (212-255-4037). $.

Performance

Super Show

Supergroups are usually of the rocking Traveling Wilburys variety, but **Los Super Seven** (pictured)—which incorporates members of Los Lobos as well as the great Peruvian vocalist Susana Baca—applies the bigger-is-better concept to Latin music. In keeping with the cross-cultural roots of both acts, Los Super Seven isn't interested in hewing to tradition; the group has interpreted everything from Woody Guthrie to swinging salsa on its two albums, 1998's *Los Super Seven* and the recently released *Canto*. The rollicking, supersize show comes to Bowery Ballroom March 20. (See "Concerts.")

Comedy

Boston Comedy Club
Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8,10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway
In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50, two-drink minimum. 3/13: Sklar Brothers. 3/14: "The Girl Show"; Wil and Tony. 3/15–3/16: Mega 97.9 FM's "El Vacilón on Broadway." 3/17–3/18: Colin Quinn. 3/20: Hot 97's "Phat Tuesday." • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar
A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. Through 3/18: Colin Quinn; Mitch Fatel; Tom Papa; Greg Giraldo; Godfrey. 3/19–3/25: Colin Quinn; Greer Barnes; Gregg Rogell; Macio; Godfrey. • 117 MacDougal St. (212-254-3480).

"Comedy J.A.M."
3/13 at 7:30: To benefit the Gerry Red Wilson Foundation. Darrell Hammond; Colin Quinn; Janeane Garofalo; Jim Breuer; Lewis Black; Dave Attell; Adam Ferrara; Greg Fitzsimmons. • Town Hall, 123 W. 43rd St. (212-307-4100); $35–$45.

Comic Strip
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's
Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. 3/19–3/25: Rob Magnotti; Jim McCue; Vic DiBitetto; Nancy Redman; John Rizzo; Carrie Karavas. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
A trendy comedy spot in the Flatiron district. Every Tues. and Sun. New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. 3/14: Robert Klein. 3/15: "Comedy Salsa." 3/16–3/17: Greer Barnes; Kevin Flynn; William Stephenson; Gregg Roggell; DC Benny. • 34 W. 22nd St. (212-367-9000).

Sandra Bernhard
3/13 at 9. A Benefit for God's Love We Deliver. • The Cutting Room, 19 W. 24th St. (212-691-1900) $50.

Stand-up New York
Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 a.m. $12 cover. 3/16–3/17: Sue Costello; Rod Reyes; Marc Maron; Rich Vos. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel
The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) 3/13–3/17: Jane Monheit. 3/20–3/24: Jane Monheit. • 59 W. 44th St. (212-840-6800).

Arci's Place
A Murray Hill–area Italian restaurant with an intimate cabaret space. Through 3/24: Buddy Greco. • 450 Park Ave. South, at 30th St. (212-532-4370).

Cafe Carlyle
Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Banc at 8:45. $60. Through 3/17: Mary Cleere Haran ir "Sweet & Low Down." • Carlyle Hotel, Madison Ave. a 76th St. (212-744-1600).

The Carnegie Club at Carnegie Bar and Books
Fridays and Saturdays at 9:30 and 11: Sinatra impersonator Cary Hoffman, backed by Stan Rubin' eleven-piece big band. $20 cover; two-drink minimum. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama
What better way to wind down after an evening o overwrought Broadway fare than some understatec cabaret? Thursdays: "Seth's Broadway Chatterbox.' Fridays: "The Next Big Broadway Musical." Saturday at 8: "Poole Party!" Saturdays at 11: Tommy Femi presents "Judy Garland Live!" • 343 W. 46th St. (212 757-0788). $.

Feinstein's at the Regency
Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tickets are $50 Tues.–Fri.; $75 for the early show on Friday and all shows on Saturday; $50 food-and-drinl minimum. • 540 Park Ave., at 61st St. (212-307-4100 o 212-339-4095).

FireBird Café
The theater district's newest postshow snuggery, righ next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen an you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 an 11. $30 cover; $15 minimum. Through 3/24: Bab Jane Dexter in "Making Every Moment Count." • 36 W. 46th St. (212-586-0244).

Judy's
This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Jud herself. 3/13: Ron Ramsay in "Go With Me." 3/1 Charles Major in "Stardust, Spangles and Dreams. 3/16: Audrey Lavine. 3/17: Judy Kreston and Davi Lahm. 3/18: Charles Major in "Stardust, Spangles an Dreams." 3/19: "That's My New York." 3/20: Cydne Halpin in "How I Feel." • 169 Eighth Ave., bet. 18th an 19th Sts. (212-929-5410).

Photograph by Brian Cros

Classical & Dance

Edited by Alicia Zuckerman

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Classical Music

Mia Chung
Piano recital includes John Zorn's *Dead Ringer* and works by Mozart, Chopin, and Lee Hyla. 3/13 at 7:30. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $20.

Nathan Gunn, baritone
Sings the New York premiere of Gene Scheer's *Voices of World War,* five songs based on veterans' memories of their time in combat. Only in his twenties, Gunn recently debuted at Paris's Bastille Opera and London's Glyndebourne and has a gift for American song. 3/13 at 8. • 92nd St. Y, 1395 Lexington Ave. (212-415-5500); $25.

Maurizio Pollini
Joined by singers and string and wind players in a concert that spans centuries: madrigals by Monteverdi, electronic music by Luciano Berio (including the U.S. premiere of *Altra Voce*), and some Debussy for balance. 3/14 at 8.• 92nd St. Y, 1395 Lexington Ave.; $41. Pollini goes solo in a piano concert on 3/19 at 7:30. Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $21–$88.

New York Philharmonic
Yo-Yo Ma is featured in the world premiere of Richard Danielpour's *Through the Ancient Valley* (Cello Concerto No. 2). Also on the program are the world premiere of Kayhan Kalhor's *Blue as the Turquoise Night of Neyshabur* for Middle Eastern and Indian instruments, and Rimsky-Korsakov's *Scheherazade*. Kurt Masur conducts. 3/14–3/17 at 8. • Avery Fisher Hall, Lincoln Center (212-721-6500); $23–$86.

"Focus on Stravinsky"
Five-part, two-month Stravinsky festival begins with two concerts: the L.A. Philharmonic New Music Group performs a trio version of *The Soldier's Tale* at Alice Tully Hall on 3/16 at 8, and the complete ballet score of *The Firebird* at Avery Fisher Hall on 3/18 at 3. Both feature pianist Olli Mustonen. Esa-Pekka Salonen conducts. Films, lectures, symposia run through 5/13. • Lincoln Center (212-721-6500); $25–$47.

Bolshoi Symphony Orchestra
Comes out from behind the famed opera and ballet to take the spotlight in a concert of all-Russian compositions, Tchaikovsky and Rachmaninoff included. 3/18 at 2. • Brooklyn Center for the Performing Arts, Brooklyn College, Walt Whitman Theater, Campus Rd. (718-951-4500); $25–$30.

"Ellis Island to JFK"
American Composers Orchestra presents American music by immigrant composers from Cuba, Korea, and Germany, including Schoenberg's *Variations for Orchestra*. 3/18 at 3. Preconcert talk is at 1:45. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $16–$46.

Opera

Amato Opera
Gounod's *Faust* makes up the second part of the company's fifty-third season. 3/16–3/25, times vary. • Amato Opera Theatre, 319 Bowery (212-228-8200); $25.

The Metropolitan Opera
Così Fan Tutte has its last performance on 3/15. *Die Zaubflöte* closes on 3/17. Company premiere of Prokofiev's *The Gambler* opens 3/19. *La Bohème* and *Nabucco* also run this week. Call for program details and times, or visit www.metopera.org. • Metropolitan Opera, Lincoln Center (212-362-6000); $25–$250.

New York City Opera
Premieres Handel's *Acis and Galatea* on 3/17. Also onstage: *Tosca, La Bohème,* and *Rigoletto.* Call for details and times, or visit www.nycopera.com. • New York State Theater, Lincoln Center (212-870-5570); $25–$98.

Dance

Mark Morris Dance Group
Week two of the twentieth-anniversary season continues with the New York premiere of *Four Saints in Three Acts* and *World Power.* 3/13–3/25. Times and programs vary. Visit www.bam.org for details. • Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100); $20–$50.

"92 on 42"
The 92nd St. Y Harkness Dance Project series continues with the Amy Sue Rosen/Derek Bernstein Projects' dance and visual installation collaborations. 3/14–3/15, 3/17–3/18 at 8. Also 3/18 at 3. • The Duke on 42nd St., 229 W. 42 St. (212-239-6200); $20.

Peggy Spina Tap Company
Marks its twentieth-anniversary season with new works and revivals like *Stop the Music,* in which dancers tap an improvisation. Spina's choreography maintains shades of her modern-dance training. Music is by longtime collaborator and jazz pianist Joel Forrester and a live combo. 3/16 at 8, 3/17 at 6 and 8:30. • Spina Loft, 115 Prince St. (212-674-8885); $15.

James Sewell Ballet
Minneapolis-based troupe gives three premieres: *Made in America, Moving Works,* and *Good Mourning.* 3/16–3/17 at 8, 3/18 at 3. • Hunter College, Kaye Playhouse, Lexington Ave. and 68th St. (212-772-4448); $26.

Opening

Morris's Next Life

"I can't *tell* you about a dance," says choreographer **Mark Morris** when asked to describe *Four Saints in Three Acts,* his version of the Virgil Thomson–Gertrude Stein opera, which has its New York premiere this week as part of the Mark Morris Dance Group's twentieth-anniversary season at BAM. "That's the nice thing, that dance only works through dance." Pressed to describe *Four Saints,* he says only that it's simple, very colorful (the curtain is by artist Maira Kalman), and active. He can, however, describe Thomson's music in detail without a moment's hesitation. "It's so beautiful and stimulating and varied and surprising," he says of the opera about sixteenth-century Spanish saints, which weaves together marches, rags, Baptist hymns, and shades of tango and flamenco—but requires a few leaps of, well, faith. "It's really very tender and ecstatic," he says. Talking about the music first is typical of Morris: He rehearses with score in hand, has drawn material from figures as disparate as Handel and Lou Harrison, and admits that music is his first priority—yes, even before dance. "I really choreograph because of specific pieces of music that just thrill me in some way," he says. Though Morris is building his own theater down the block from BAM, he still has a reputation for being brash, and gets labeled "anti-Establishment." "I *am* an Establishment," he protests, somewhat tongue-in-cheek, "so how anti can I be?" A.Z.

hotograph by Bill Cooper.

TheMix

Edited by Boris Kachka

Radio Highlights

Theodor Uppman
The baritone, a longtime member of the Metropolitan Opera and the original Billy Budd, talks to host George Jellinek in this episode of "The Vocal Scene." • 3/15, 10 to 11 P.M. WQXR, 96.3 FM.

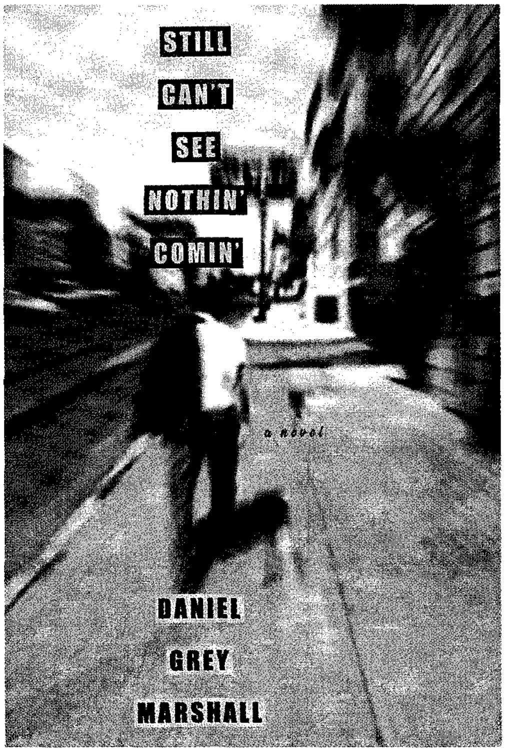
Ute Lemper
The singer does her take on the songs of Elvis Costello, Nick Cave, Philip Glass, and Joby Talbot—all from her CD *Punishing Kiss*—on this edition of "New Sounds Live" with John Schaefer. • 3/15, 11 P.M. to midnight. WNYC, 93.9 FM.

Irish-American Music
WFUV celebrates St. Patrick's Day all day Sunday. Its four-hour Celtic folk show, "Ceol na nGael," features music about the Irish in New York and interviews with Irish-American musicians living here. "American Routes" explores the Celtic influence on American music and vice versa. "Woody's Children" celebrates three great Irish tenors. • 3/18, "Ceol na nGael," noon to 4 P.M.; "American Routes," 5 to 7 P.M.; "Woody's Children," 7 to 8 P.M. WFUV, 90.7 FM.

"Bookworm": Mona Simpson
Host Michael Silverblatt's new series of author interviews continues with Simpson, the author of *Off Keck Road*, who discusses women, romance, and the decision not to marry. • 3/18, 4:30 to 5 P.M. WNYC, 820 AM.

In Print

Up-and-Comin'



"I think when I was around 14, I started to make some friends that weren't drunks," says 23-year-old Daniel Grey Marshall, whose youthful indiscretions began at age 11. By 15, the Madison native quit drinking and drugs ("it wasn't working for me"), transferred to a progressive school, and devoted himself to his first novel, **Still Can't See Nothin' Comin'**—in which a worse-off teen graduates to swigging Robitussin, squatting in abandoned houses, and committing armed robbery. Marshall, meanwhile, graduated from high school early (he got extra credit for his early chapters) and traveled cross-country with friends, meeting teenage runaways who became models for his desperate characters. The son of a physicist turned carpenter and a Realtor-holistic healer, Marshall wasn't exactly rebelling. "I did a little hitchhiking," he says. "I even hopped a freight train once. But in the end, I always had somewhere to go." While others went off to college (he says he might enroll next fall), Marshall finished his book and sent it off, unedited, to about 40 agents. "My mom wanted to look at it," he says, "but I wouldn't let her until I was finished. I didn't want to feel like my mom helped me do it." Forty rejections and a lot of editing later, he finally left Madison, figuring his book "wasn't gonna happen in Wisconsin," and eventually settled in Greenpoint, Brooklyn. "I said to myself, *If by the time you're 30 you haven't published the novel, give up, go to school, and become an English teacher.*" Instead, he got a publishing deal and became friends with one of his idols, Jim Carroll, who wrote him a blurb. *The Basketball Diaries* gave Marshall the confidence to start young, but the similarities end there. "My life wasn't exciting enough to write a diary about," Marshall says. He and Carroll appear at Galapagos, in Williamsburg, on March 13. (See "The Written Word" for details.) B.K.

Lectures and Panels

"The Art of Creation"
New York's deputy editor, Maer Roshan, moderates a panel on all the aspects of artistic invention. Panelists will be performance artists Laurie Anderson and Fischer Spooner, Pulitzer Prize–winning novelist Michael Cunningham, renowned playwright Israel Horovitz, photographer Todd Eberle, choreographer Stephen Petronio, conductor Jonathan Sheffer, and actress J. Smith-Cameron. • 3/12 at 7:30 P.M. The Angel Orensanz Foundation for the Arts, 172 Norfolk St. (212-591-1047 for reservations); $20, $10 students.

"The Holocaust Industry"
Professor Norman Finkelstein, author of the highly controversial book *The Holocaust Industry: Reflections on the Exploitation of Jewish Suffering*, addresses the role of the state and big NGOs in creating and exploiting the "Holocaust Industry." • 3/13 at 7:30 P.M. Brecht Forum, 122 W. 27th St., tenth floor (212-979-8353); free, contributions requested.

"The Israeli-Arab Experience: A Dialogue"
Lilly Rivlin, a Jerusalem-born journalist and peace activist, interviews Middle East Institute professor Shukri Abed about the fate of people who, like him, identify themselves as Israeli Palestinians. • 3/13 at 8 P.M. Makor, 35 W. 67th St. (212-601-1000); $8.

Authors on Asia: Harry Harootunian
The noted East Asian scholar discusses his latest book, *Overcome by Modernity: History, Culture, and Community in Interwar*, about Japan's abrupt transition to modernity. • 3/14 at 6:30 P.M. The Japan Society, 333 E. 47th St. (212-807-6480); $10.

"The Global Gag Rule: Abortion, Free Speech, and the Press"
Another installment of the café's ongoing series of panels sponsored by Fairness and Accuracy in Reporting focuses on the confluence of these controversial topics. • 3/15 at 6:30 P.M. Housing Works Used Book Café, 126 Crosby St. (212-334-3324); free.

Ben Katchor: "The Great Museum Cafeterias of the Western World"
Katchor, the inventor of such well-drawn creations as Julius Knipl, real-estate photographer, gives an illustrated slide lecture on great museum cafeterias and examines fictional philosopher Claude Curculio's work on the connection between art and museum cafeterias. A reception with live music follows. • 3/15 at 8 P.M. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (212-423-3271); $15.

"Lillian Gish: Her Legend, Her Life"
Charles Affron, the author of the new biography of Gish, signs copies of her book and introduces a screening of three of her films: *Th Sisters* (1914), *The Trip to Bountiful* (1953), an *Annie Laurie* (1927). • 3/16, 5:15 P.M. signing, 6 and 8:15 P.M. screenings. The Museum of Modern Art Titus 2 Theater, 11 W. 53rd St. (212-708-9700); $10.

Joel Perry
The columnist and essayist reads from his collection o essays, *Funny That Way*, about being less than perfect i gay Los Angeles. • 3/16 at 7 P.M. A Different Light Bookstore, 151 W. 19th St. (212-989-4850); free.

'The City Shops: Martha Cooper"
The photographer who took some of the shots now displayed at the museum's "City Shops" exhibit, lead a tour of the exhibition of photos of neighborhoo storefronts. • 3/18 at 3 P.M. The Museum of the City of Nev York, 1220 Fifth Ave., at 103rd St. (212-534-1672); free wit $7 admission.

Broadway Talks: *Proof*
Radio host Leonard Lopate talks to a few members o the cast and creative team of "Proof," including actor Larry Bryggman, Johanna Day, and Ben Shenkma and playwright David Auburn. • 3/19 at 7:30 P.M. Rockefeller University's Caspary Auditorium, York Ave. at 66t St. (212-415-5500 for reservations); $20.

The Written Word

Anselm Berrigan, Jean Day, Lyn Hejinian
The Line Reading Series continues at the Drawin Center, this time in conjunction with its current ex

Game Week

HOME AWAY

	Mon: 3/12	Tue: 3/13	Wed: 3/14	Thu: 3/15	Fri: 3/16	Sat: 3/17	Sun: 3/18
NICKS		CLE MSG 7:30 P.M.		TOR MSG 7:30 P.M.		CHI MSG 7:30 P.M.	
ETS		DAL METRO 8 P.M.		HOU FSNY 8:30 P.M.	SA FSNY 8:30 P.M.		DEN FSNY 10 P.M.
ANGERS	PIT MSG 7:30 P.M.		BUF ESPN 8 P.M.			PHI ABC 3 P.M.	
SLANDERS			PIT MSG 7:30 P.M.			CLM FSNY 7:30 P.M.	CAR FSNY 5 P.M.
EVILS		COL FSNY 9 P.M.	PHO FSNY 9 P.M.			EMD METRO 10 P.M.	
ITMEN						MEM NBC 8 P.M.	

ibit, "Rosemarie Trockel: Metamorphoses and Mutaions." Berrigan and Day, accomplished poets, and esayist Hejinian read. • 3/13 at 7 P.M. The Drawing Center, 5 Wooster St. (212-219-2166); $5.

obert Sullivan, Terese Svoboda, David Ulin
he club's board of governors' "PAGE" series continues vith Sullivan reading from his second book, *A Whale Hunt*; Svoboda from her latest collection, *Trailer Girl nd Other Stories*; and Ulin from *The Myth of Solid Ground*. • 3/13 at 8 P.M. The National Arts Club, 15 Gramery Park So. (212-592-4648); free, jacket required.

aniel Grey Marshall
he young author of *Still Can't See Nothin' Comin'* ppears at an open book party alongside friend, fan, nd literary influence Jim Carroll. • 3/13 at 8 P.M. Galaagos, 70 N. 6th St., Williamsburg, Brooklyn (718-782-188); free.

Selected Shorts: Exiles"
ndré Aciman hosts this installment of the Symphony pace series, with Jack Davidson, Ted Marcoux, and ita Moreno reading the works of Radinbranath Maaraj, Aleksandar Hermon, and Aciman. • 3/14 at 6:30 M. Symphony Space, 2537 Broadway, at 95th St. (212-64-5400); $18.

rnesto Quiñonez and Mia Yun
uiñonez, who is half Puerto Rican and half Ecuadoan, reads from his novel, *Bodega Dreams*, and Yun ads from her novel about Korea, *House of the Winds*, the debut of the library's series on ethnically diverse thors, "Voices From the Mix." • 3/14 at 6:30 P.M. The ew York Public Library, Mid-Manhattan Branch, 455 Fifth e., at 40th St. (212-221-7676); free.

Selected Shorts" From *DoubleTake* Magazine
aiah Sheffer from the Symphony Space series comes Barnes & Noble to present Barbara Barrie, who ads four stories from the limited-edition magazine Charles Baxter, Ethan Canin, Abbey Thomas, and illiam Maxwell. An interview with *DoubleTake*'s otography editor, Richard Woodward, follows. • 15 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd . (212-362-8835); free.

olum Tolbin and Colum McCan
lbin reads from his novel, *The Blackwater Lightship*, cCan from *Everything in This Country Must*. • 3/19 at M. The Half King, 505 W. 23rd St. (212-462-4300); free.

"Writers in Performance": Eric Bogosian
The Manhattan Theatre Club debuts the 2001 season of "Writers in Performance"—appropriately enough, with actor-monologuist turned novelist Eric Bogosian, who reads from his first novel, *Mall*. • 3/19 at 7:30 P.M. City Center, 131 W. 55th St. (212-399-3030); $15, $75 for entire six-event series.

James Lasdun and Les Murray
British poet Lasdun reads poems from *A Jump Start* and *Woman Police Officer in Elevator*, while famed Australian Murray reads from his new collection, *Learning Human*, as well as unpublished poems and his forthcoming book. These are rare appearances for both poets. • 3/19 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $12.

Special Events

Tours

Hell's Kitchen and Its Vivid Irish Past
In the aftermath of St. Pattie's, a historical tour revisits the lurid district of one-lung Curran, bloody slaughterhouses, and the old Madison Square Garden. • 3/18 at 1 P.M. Meet at Tenth Ave. and 42nd St., northwest corner (212-242-5762); free.

Women of the Lower East Side
In honor of Women's History Month, Joyce Mendelsohn, author of *Touring the Flatiron*, leads a trip to the historic headquarters of women leaders like Lillian Wald, Clara Lemlich, Emma Goldman, and Belle Moskowitz. • 3/18 at 1:30 P.M. Meet at the Educational Alliance, 197 E. Broadway (Call 212-415-5500 for required reservations); $18.

Benefits

United Cerebral Palsy "Dinner of Honor"
UCP's forty-sixth annual awards dinner and gala benefit features Meredith Vieira emceeing, Mary Wilson entertaining, and Muhammad Ali receiving the Humanitarian Award. • 3/14, reception 6:30 P.M., dinner 8 P.M. The Marriott Marquis, 1535 Broadway, at 46th St. (212-683-6700, ext. 205); package for eight to twelve guests, $17,500–$50,000.

Divas Get Down at Studio 54
Jerry Orbach emcees a night of cocktails, dinner, dancing, and a performance of *Cabaret* featuring three current stars of the New York City Opera. • 3/19, cocktails and dinner, 7 P.M.; show, 9 P.M.; dessert and dancing, 10 P.M. Studio 54, 254 W. 54th St. (212-870-5627); $500–$2,500, $150 after-party only (show, dessert, dancing).

Exhibits

Nick Park's World
The Oscar-winning animator of the "Wallace and Gromit" films has been entertaining Brits on TV for many years. The museum airs three of those films, along with British commercials and Park's short film *Creature Comforts*. • 3/13–5/13. Screens Tues. through Sun. at 1 P.M., Thurs. and Fri. at 6 P.M. The Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); free with $6 admission.

Dressing for a New York City Childhood
The museum pulls out its rarely seen historical collection of children's clothing for an exhibit plotting the stylistic progress of the city's kids from the eighteenth century to the present. • 3/17–9/16. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); free with $7 admission.

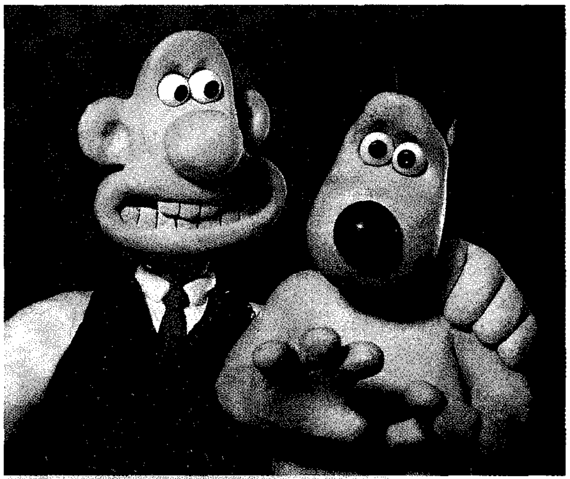
Brooklyn Collects
The show culls work lent by nearly 80 collectors born, bred, or otherwise steeped in Brooklyn. • Through 7/1. The Brooklyn Museum of Art, 200 Eastern Pkwy. (718-638-5000, ext. 330); free with $4 admission.

Events

Triple Pier Art Expo
More than 1,200 dealers of art and collectibles are spread over three Hudson River piers and two week-ends, with 20th-century wares at 88, Americana on 90, 18th and 19th Century art and artifacts on 92. • 3/17, 3/18, 3/24, 3/25 (each pier on its own schedule, call 212-255-0020 or visit www.stellashows.com); $12 daily.

Sports

Spring Fling Four-Miler
Join the New York Road Runners Club for this four-mile trek through Central Park. Starts at East Drive near 99th Street, and ends nearby on 97th Street. Numbers and T-shirts may be picked up at the NYRRC, 9 E. 89th Street, 3/15–3/16 from noon to 7 P.M., or on race day from 7 to 9 A.M. • 3/17 at 9:30 A.M. (212-860-4455); nonmembers $17; limited race-day entries $22; more info at www.nyrrc.org.



Opening

Park on 52nd Street

Long before *Chicken Run* came along to spread the word about influential animator Nick Park, devoted fans of his "Wallace & Gromit" shorts (Wallace is a nebbish inventor, Gromit his brilliant dog) already knew just how much wittier, warmer, and cuter clay animation could be than a couple of singing raisins. Park, a British-television giant and a three-time Oscar winner, finally lands a solo New York show in **Nick Park's World: The Eccentric Adventures of Wallace and Gromit**, at the Museum of Television & Radio. A 90-minute screening package running through mid-May includes three of Park's W&G films, another Oscar-winning short called *Creature Comforts*, and a series of British commercials based on the latter that had a few Park characters shilling for the Heat Electric utility company. Everyone has to make a living. (See "Exhibits" for details.)

otograph by Aardman/W & G Ltd.

NETS *Continued from page 35*

New York when the team came up to play the Knicks. I'd gone over to the Garden hoping to run into him (significantly or not, Erving did not show the next week in Jersey, even though his old No. 32 hangs from the rafters), and there he was: in a tan cashmere coat and hat, the incomparable Doc, greeting half the building, including several Knicks who seemed genuinely tickled to stand so close to the sainted hoop paragon.

Concurring that, with the possible exception of Buck Williams, Stephon Marbury was the best Net since himself, Erving said it wasn't fair to say his old team was cursed because Roy Boe sold him down the turnpike for $3 million.

"I'm no Babe Ruth. I'm a much skinnier guy! Don't make me responsible for any voodoo."

Julius shook his head. "The Nets, oh, the Nets. Lots of times, I thought they were going to turn the corner. But something always happened. Somebody went down. Someone quit. A funny bounce."

Then someone was asking about the old ABA Nets, who played and won at the Nassau Coliseum, near where Erving grew up in Roosevelt, one more local guy starring for the home team. And how great was that—plying the lonely Long Island parkways, a hoops pilgrim going to see an Afro-headed angel named Doc fly spread-eagle through the air with a red-white-and-blue ball?

"Those are good memories," Doc said softly. "Some memories you hold on to, and some—they're just better if you let them go." That got to the heart of it, right there, since Erving was clearly talking about the unspeakable horror that overtook his seemingly charmed life when his missing, troubled son Corry was found drowned last year in a Central Florida pond. The game was about to begin, music blaring, but the Doctor seemed lost in thought even as Donald Trump pushed through the Garden crowd to shake his hand. It got to me.

Years ago, when he was still playing, I wrote a magazine piece about the Doctor. We got on, and in exchange for a copy of Joseph Campbell's *Hero With a Thousand Faces*, Erving had given me a pair of his size 16 shoes. I still have them. All three of my children have taken turns walking in Dr. J's shoes. So now there was nothing else to do but offer some small sympathy to a guy who had provided so much pleasure simply by playing ball. In light of all that had happened, it was an unavoidable thought—if there really was a Curse of the Nets, even Julius Erving hadn't fully escaped it.

But the Doctor, always an uplifting presence, cut through that. "You know, man," he said suddenly, with a big smile. "In my heart, I'll always be a Net. The Nets will always be my team."

IT WAS SOMETHING TO THINK ABOUT, driving out on Ocean Parkway to Lincoln High School, where one day in the late eighties, basketball coach Bob Hartstein first saw Stephon Marbury play a full-court game. Hartstein had coached Marbury's brothers Norman, Don, and Eric, all stars for the Lincoln Railsplitters; but Stephon was something else.

"I remember it like yesterday," Hartstein says, sitting in his office at Lincoln, the same school my mother (class of '38) attended. "Stephon was little then, 13 or 14, maybe five eight, 138 pounds. But you could tell this was a player like no other. Even now it kind of takes your breath away."

After winning three city titles (including one with Stephon in 1995), Hartstein no longer coaches, but still follows Marbury, watching "almost every game." Hartstein says it's rough seeing the Nets get crunched. Only a couple nights before, Marbury had scored 50, but the Nets had lost to the Lakers. "It's bad because Steph really, really hates to lose. When he was 10, he'd sit on the bench watching one of his brothers. If we lost, he'd be hysterical. It must kill him now."

AT HARTSTEIN'S SUGGESTION, I DROVE OVER to 31st Street between Surf and Mermaid, to "the Garden," which is what the Marburys called the courts near the project where Steph grew up. Out in Roosevelt, there's a similar court, with a sign: THIS IS THE PLACE WHERE JULIUS ERVING LEARNED TO PLAY THE GAME OF BASKETBALL. "The Garden," being the property of the NYCHA, also had a sign. It said: THIS PARK CLOSES AT DUSK, VIOLATORS SUBJECT TO ARREST AND PROSECUTION.

It was snowing a little, so there wasn't anyone around, the courts empty until a kid in his early teens trudged through, his sneaker treads disturbing the unbroken layer of white. This was where the Marburys played, all right, the kid said matter-of-factly. In fact, Stephon's cousin Sebastian Telfair, currently the Lincoln point guard, still lives upstairs at Surfside Gardens, Steph's old building. Telfair was something else, the kid said, "as good as Steph." Asked if Telfair would wind up on the Nets along with his famous relative, the kid said, "Hope not. One's enough." ■

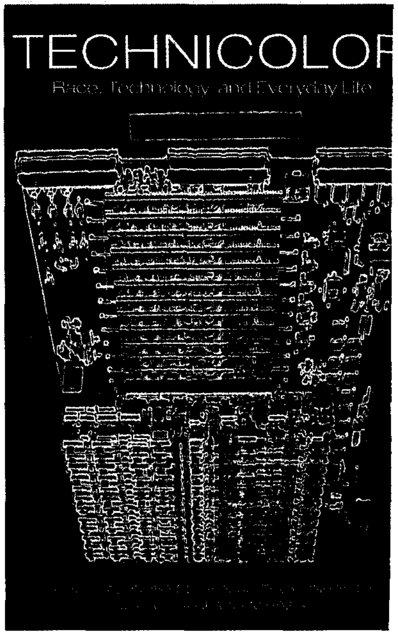
Five Borough Bicycle Club Rides

Saddle up with the 5BBC this Sunday with yo
choice of two rides: "Century Training" meets
9:15 A.M. at the Plaza Hotel (Fifth Avenue at Ce
tral Park South) for a hilly 45-mile jaunt, taking
a few historical visits along the way; "Spring Trai
ing" meets at 9:30 A.M. at City Hall and tours
the boroughs but Staten Island (30 miles). For e
ther ride, bring a lock and money for lunch. • 3/
at 9:15 A.M. (212-932-2300, ext. 115); *more info*
www.5bbc.org.

In Print

Color Coding

New York's South Asian cabbies prob
bly had no idea they were straddling t
digital divide when they used their ow
CB channels to organize surprise strik
and demonstrations. But in **Technico**
or: Race, Technology, and Everyd
Life (NYU Press; $18.50), the editor
NYU academics Thuy Linh N. Tu ar
Alondra Nelson, bring together a seri
of essays that broaden the concept f
beyond the borders of your avera
two-part *Times* series. *New York*'s L
gan Hill kicks it off by digging into que
tions and solutions surrounding mino
ties' lack of access to tech. Others di
cuss Chicano lowriders, Indian H-
workers, Detroit techno, and mul
ethnic e-zines. Some star professo
contribute as well: Andrew Ross inte
views the black founder of the Websi
Café los Negros, and Tricia Rose talks
SoundLab D.J. Beth Coleman. Togeth
they might change the way you look
race, technology—even cabdrivers.



Kids

Edited by Susan Avery

A Call to Brainiacs
The New York Hall of Science takes its latest exhib-t, "Psychology: It's More Than You Think," to the next level with a live dissection of a real sheep's brain and a kid-size explanation of how it works. The dissection is followed by a make-your-own-brain arts-and-crafts class. • 3/17–3/18 at 1 P.M., 2 P.M., and 3:30 P.M.; 47-01 111th St., Flushing Meadows Corona Park, Queens (718-699-0005); admission is $7.50, $5 for kids and seniors, plus $3 class fee.

Get Dressed
t wasn't always GapKids and the Children's Place. Children's fashion has evolved in much the same way as the women's runway, going from buttoned-up and mmobilizing some 300 years ago to today's comfort-first mandate. The Museum of the City of New York opens a historical exhibit, "Dressing for a New York City Childhood," that features a survey of clothing, accessories, and photographs specific to our urban center. Take a gander at the christening gown from 1855, with an intricately embroidered seal of New York, and compare it with the contemporary Fubu jersey and shorts. Times haven't changed completely, however: There's a great nineteenth-century photo of a kid being dragged into Siegel-Cooper, a downtown department store. • 3/17 through 9/16/01; 220 Fifth Ave. (212-534-1672); suggested admission donation $7, $4 for kids and seniors.

City Farming
Grow food and flowers from seeds nd do all the dirty work that goes long with gardening and nature. Kids will dig soil, plant, weed, cultivate, and harvest a variety of vegetables including carrots, tomatoes, eans, and squash. For thirteen Wednesdays beginning 3/21 from P.M. to 5:30 P.M., or twelve Fridays beginning 3/23 from 4 P.M. o 5:30 P.M., or twelve Saturdays eginning 3/24 from 9 A.M. to 2:30 P.M. • Brooklyn Botanic Garden, 1000 Washington Ave. (718-623-220); course costs are: Wednesdays 55, Fridays $50, Saturdays $100.

azz 'n' Me
Give the kids a true Lincoln Center experience, without overdoing . Wynton Marsalis and the Center's Jazz Orchestra hosts Jazz for Young People, with an emphasis on world music. • 3/17 at 11 A.M. and 1 P.M.; Alice Tully Hall, 65th St. and Broadway; $15, $10 for kids 18 and younger.

Yo-Yo Ma 'n' Me
The New York Philharmonic, featuring Grammy-award-winning cellist Yo-Yo Ma, will play a young-people's concert that includes Rimsky-Korsakov's *Scheherazade* and Richard Danielpour's *Through the Ancient Valley*. The concert is preceded by a 12:45 P.M. demonstration of ancient instruments, such as the santur from Iran, the nay from Persia, and the tabla from India. There will also be a make-your-own-ancient-instrument station. • 3/17 at 2 P.M.; Avery Fisher Hall, 10 Lincoln Center Plaza (212-721-6500); $6–$23.

Peter and the Wolf
A musical exploration of all the parts that make an orchestra, *Peter and the Wolf* is a classic children's story that truly educates and entertains. Performed by the Conservatory of Music of Brooklyn College. • 3/17 at 2 P.M.; Brooklyn Center for the Performing Arts, Walt Whitman Theatre, one block from the junction of Flatbush and Nostrand Aves. (718-951-4500); $10.

Erin Go Bragh
Have a Long Island St. Patty's Day with a sing-along show, Irish step-dancing, and an arts-and-crafts session at the "Children's Shamrock," a program of the Airport Playhouse. • 3/17 at 1 P.M.; 218 Knickerbocker Ave., Bohemia (631-589-7588); $6.

Da Circus
Clowns, acrobatics, and juggling are all part of this circus, but unlike any other, all the acts are done by kids ages 6 to 16. Performers of the Russian American Kids Circus were trained by veterans of the famed Moscow Circus. • 3/18 at 2 P.M.; Colden Center for the Performing Arts at Queens College, between exits 23 and 24 of the eastbound Long Island Expressway, Flushing (718-793-8080); $11.

Fat Class
Butter makes everything taste better, right? So, the Staten Island Children's Museum gives into the temptation with a class on how to make the smooth stuff. • 3/16 from 1 P.M. to 4 P.M.; Snug Harbor Cultural Center; 1000 Richmond Terrace, Staten Island (718-273-2060); $4, kids younger than 2 are free.

A Brooklyn Dance
Travel from North India to the Mideast, from Africa to Spain by exploring Kathak, Moroccan, Middle Eastern, and flamenco dances. • 3/18 at 1:30 P.M. and 3 P.M.; Brooklyn Children's Museum, 145 Brooklyn Ave. (718-735-4400); suggested admission donation $4.

Say My Name
"Rumpelstiltskin," the tale of a queen who needed too many favors from a little man whose name would never be guessed, has its Bronx showing with the Belmont Italian-American Playhouse. • 3/18 at 2 P.M.; Riverdale YM-YWHA, 5625 Arlington Ave., at 256th St., the Bronx (718-601-7399); $7.

The Greatest Three Rings on Earth
All hail spring, which brings the newest edition of the Ringling Bros. and Barnum & Bailey circus. This year, the show includes the comedic team of Bo & Bello. Bo, said to be the world's smartest Asian elephant, teams up with Bello, a zany daredevil clown. Also of note: Angels of Fire, an elite troupe of striking aerial ballet dancers and Survivor Clown Island. Single moms should check out ringmaster Johnathan Lee Iverson, a New York City bachelor hottie. • 3/14–3/18 at Continental Airlines Arena in New Jersey (201-507-8900); 3/20–3/26 at Nassau Coliseum on Long Island (631-888-9000); 3/30–4/15 at Madison Square Garden (212-307-7171); $10–$45.

Remaining Relics
Discover how fossils are formed and make one of your own. • 3/17–4/15; The New York Botanical Garden, Everett Children's Adventure Garden; 200th St. and Kazimiroff Blvd., in the Bronx (718-817-8747); Garden Passport $9, $6.50 students and seniors, $4 kids 2–12.

Train Stop
For the past 25 years, the New York Transit Museum has been collecting thousands of transit-related items. This weekend, the museum holds a workshop for participants to examine the artifacts and figure out how they were used. • 3/18 at 1:30 P.M.; corner of Boerum Pl. and Schermerhorn St., Brooklyn (718-243-8601); free with admission of $3, $1.50 kids and seniors.

Opening

Fine Young Hannibals

At Hannibal Lecter's elegant dinner party, the very fresh main course has moviegoers looking down at their popcorn buckets. But during **Brain Awareness Weekend**, March 17 and March 18, the New York Hall of Science is expecting visitors to watch quite intently. As you might expect, no one has to volunteer, à la Ray Liotta, for the Hall's dissections of gray matter; the demos are done on sheep brains, which, according to official brain explainer Frank Signorello, are structurally similar to our own. Working with small groups of observers, a scalpel-wielding instructor will slice his way through the right and left hemispheres, pointing out the parietal lobe (sensory control), the temporal lobe (hearing), and the primitive inner limbic system, ending with the spinal cord, the body's information superhighway. After surgery, kids are invited to create their own brains, using molded-plastic repros, markers, and an assortment of collage materials. For those who haven't gotten their cannibalistic fill, the good news is that the folks at the Hall of Science do dissections daily—typically cow's eyes, in conjunction with the "Seeing the Light" exhibit. BYO fava beans and a nice Chianti. S.A.

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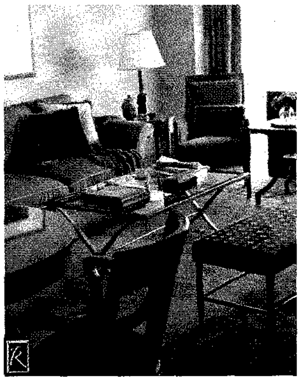

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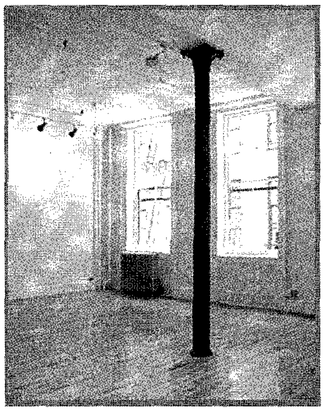

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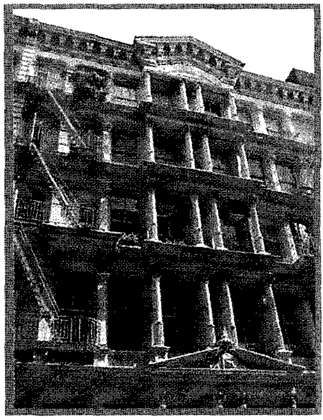

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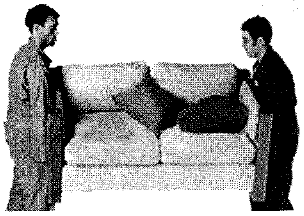

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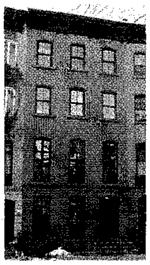

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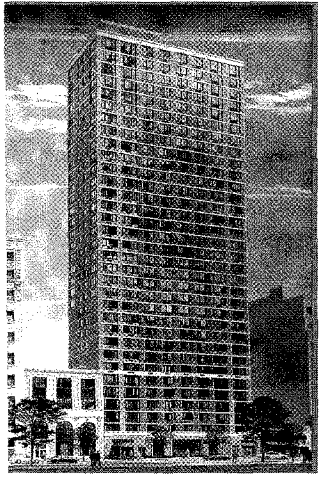

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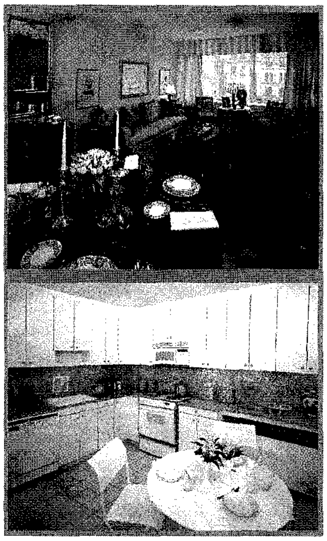

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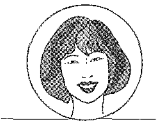

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LaLa Wang is CEO of New York City based MLX.com, a residential real estate community and technology company connecting consumers and professionals. For more expert advice or to ask a question, email LaLa at asklala@mlx.com

Best Broker of The Week

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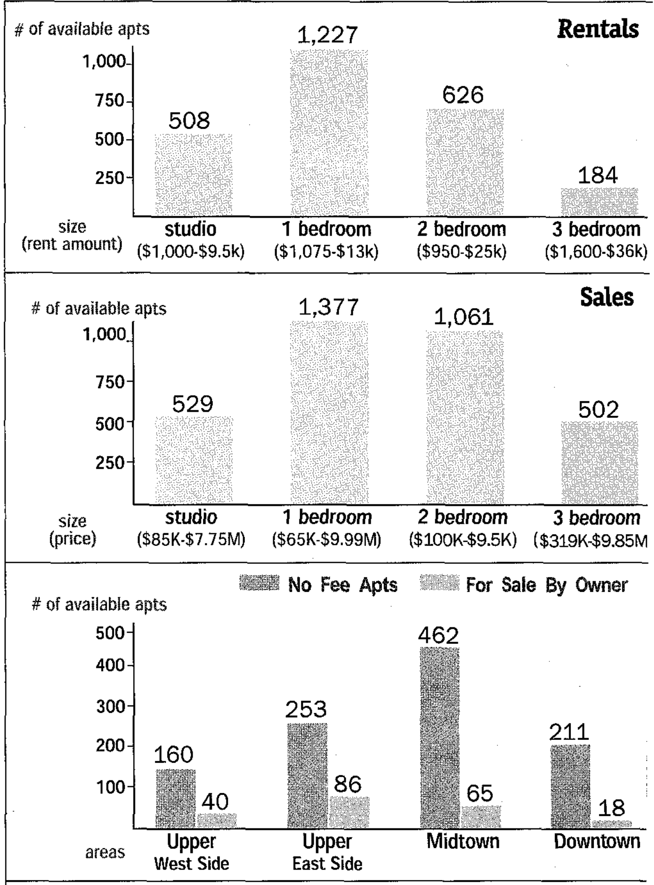

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2. Corcoran	$791,065,500
3. Hallstead Property Co.	$110,719,646
4. Bellmarc Realty	$84,985,500
5. I.T. Properties	$70,200,000

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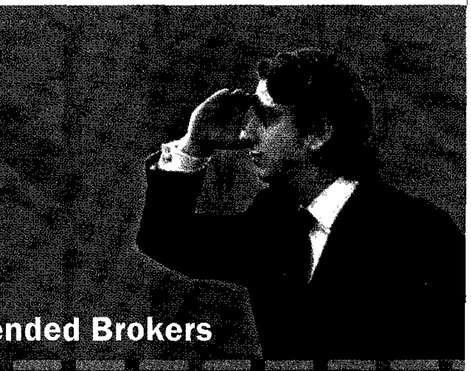

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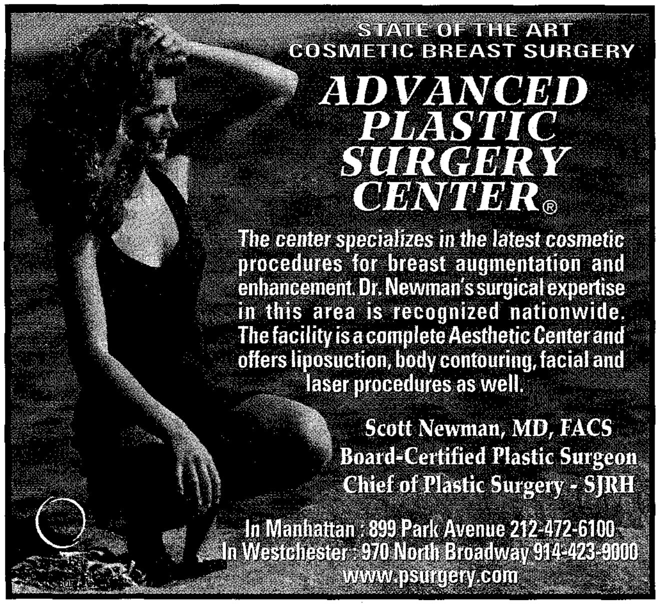

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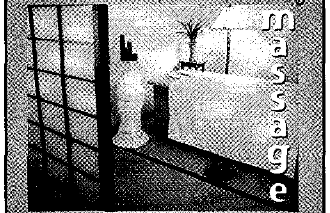

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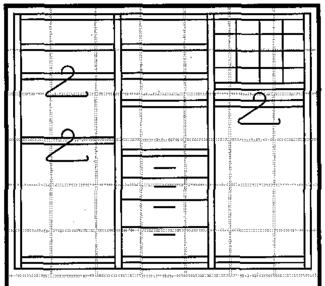

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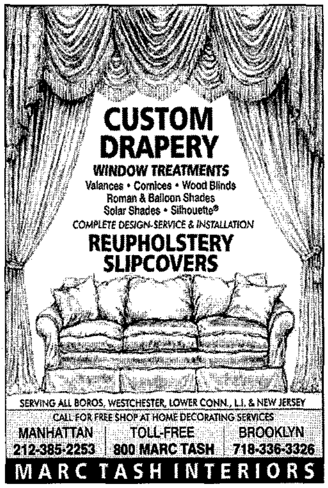

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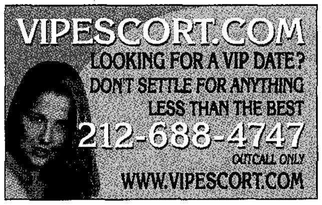

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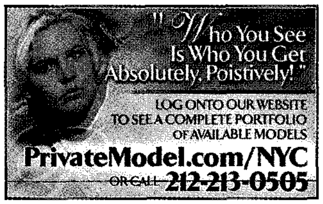
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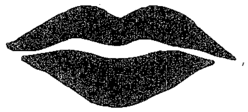

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Latin Lady—Computer professional, lifelong fitness devotee with wide variety of interests. 5'5", 115 very fit lbs, 45, always mistaken for 38, seeks younger man, 5'9" and over, 38-42, professional with eclectic interests, who shares enthusiasm for fitness. Recent photo/note/phone an absolute must. 7224 ✉☎

Beautiful Person Seeks Same—Never-married, Jewish (nonreligious), nonsmoking male (35) has all but right partner: very good looks (clean-cut, dark hair, no "negatives"); slim, great shape (5'11", 160 lbs); top college grad, very successful Wall Street career (despite light, flexible work schedule); very monogamous dating history/nature; easygoing, warm/romantic; unselfish, unpretentious; totally "clean", admirable life to date. Seeks similar white female (18-34) with sweet, loving personality, very good looks/body (not necessarily gorgeous nor model thin), for best friend/romantic partner forever. Note/photo preferred; will exchange. 7188✉☎

Dimpled Lady—Seeks polished, honest, single white male, 65 plus. Photo. 7215✉☎

Single Jewish Male MD—Late 30s, seeks beautiful, brainy, single Jewish female mensch, 26-36. Photo a must. E-mail: edelkeit@aol.com or 7245 ✉

Nice Guys Finish First—Attractive, fun career woman with a kind heart and traditional values, 32. Enjoys the Yankees and NYC Ballet. Seeks man with similar qualities, who also enjoys sports and culture. 7248 ✉ ☎

Slim, Attractive—46, professional female - enjoys dancing, hiking, theater, fun times and laughter. Seeks gentleman, 40-50, who is fun-loving and caring. Photo/note. 7221 ✉

Gorgeous Legs—Fabulous cook, classic natural beauty, seeks emotionally available gentleman, 40-55, interested in serious long-term relationship, possibly leading to marriage. All inquiries answered; smokers or inactive need not write. Photo appreciated. 7241 ✉

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Attractive, Humorous, Kind Male—38, health-care professional, 5'9", fit, blue eyes, brown hair, unpretentious, never married, seeks warm, down-to-earth single female, 25-40, with interest in art, film, travel. Photo/letter. NY/NJ. 7247✉☎

Tall (6'3"), Dark, Romantic—Trim, sexy, solid, mid-50s male, elegantly eclectic, seeks tall, stunning, slender, smart, sensual, sophisticated lady. Photo/phone essential. (212) preferred. 7229✉

Vivacious And Sparkling, Classy Lady—Bright, attractive, 5'9", 53, sincere, with good sense of humor, accomplished and well-traveled, seeks a nice guy and best friend, 50-60, tall, divorced/widowed, attractive, bright, warm, accomplished professional, with energy, good values and down-to-earth. Photo/note. 7249✉☎

Retired Physician—64, widower, grown children, seeks slim, shapely, financially secure lady, 40-60. Must be nonsmoker, physically fit, cultured and interested in classical music. Note/recent photo/phone. 7243 ✉ ☎

Mile-Long Legs—On this shapely, toned, mid-40s beauty. Well-educated, divorced, white professional female, Nassau County, brown/brown, size 4. Seeks stable, single/divorced/widowed, white professional male, 40 plus, 5'9" plus, who's been there, done that, and is now ready to enjoy a relationship if the chemistry is right. Note/photo, please. 7227 ✉☎

Pretty, NJ Prep-Schooled Sweetie—Shapely, wholesome, divorced Jewish female, late 40s, petite, with Master's degree. Enjoys golf, tennis, cooking, cuddling, show tunes and nurturing a relationship. Seeking Jewish male, established, easygoing, kind heart, and ready for loving, loyal life together. Letter/photo/phone, please. 7259 ✉

Musical Recluse—Russian, athletic male 50, professional, 5'4", seeks female (30-50) for fun and romance. She is pretty, petite, sexy, creative. Loves jazz. 7253 ✉

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Retired Lawyer, Investor—70, good-looking, slim, athletic, affluent, seeks well-educated, pretty, slim, fun-loving, cultured woman, about 60, with time to travel. Nonsmoker. Clear, current, full, up-close photo a must, plus note. 7246 ☒

Registered Nurse—Sincere and honest, looking for marriage-minded man, 50 plus. Interests: traveling, NYC, the out-of-doors. Romantic and caring. 7183 ☒☎

One In A Billion—Very happy, successful, easygoing, adventurous, athletic, handsome, nurturing, compassionate, 46-year-young Jewish doctor (yes, my staff says it's all true) seeks one terrific woman. Photo. 7225 ☒

Who Says Wall Street Has No Soul?—Single Jewish male, 40, 5'6", 145, loves mountains, rivers, writing, photography, theater, books and family. Would adore athletic, educated, very pretty and petite woman who can tolerate follic-ly challenged (balding, that is) man. Note/photo. 7219 ☒

Daddy Clock—Trying to find someone for my older brother. Never married. Seems to do best with people from caring backgrounds, who read, are interested in the decorative arts, tall, with Protestant traditions. He has achieved a major financial success, but I want him to have the joy I'm experiencing with my children. 7251 ☒

Attractive, Elegant—Compassionate, European-born professional woman, red hair, blue eyes, athletic, seeks relationship with independent, bright, life-enjoying, generous, financially secure man, 48-59, with character, depth and humor, for oving and beautiful relationship. 7263☒☎

apanese Lady—40s, pretty, elegant, ntelligent, good-hearted, seeks highly uccessful, good-hearted man, proessional or retired. Photo/note. 7235 ☒

Sexy, Curvy, 50s—Want that special guy, 57-65, business/professional. 7190 ☒☎

One Very Special Guy—52-year-old, good-looking, former pro athlete, in great shape, very youthful-looking, seeking one slender, in-shape, great-looking woman for on-on-one love match. Photo/phone/note. 7237 ☒☎

Beautiful, Sweet And Sexy—Teacher, 31, long wavy blond hair, thin, great shape and intelligent, seeks Jewish male, 32-39, who is successful, ambitious, kind and looking for a best friend and a forever romance. Note/photo/phone. 7261 ☒ ☎

Wanted:—An interesting, very attractive, professional, divorced or widowed white male, 52-68, for friendship, romance and fun. My profile: education (BA, MBA), music (cello, piano, voice), art (eclectic), profession (technology/business), family (NY and CA), travel (wherever). 7242 ☒☎

Attractive, Educated (MA)—Successful, secure retiree, 63, charming Russian accent - seeks accomplished, independent Jewish gentleman with sense of humor, for a wonderful relationship. 7209 ☒

Slim, Savvy, Sophisticated—Tall (5'9"), thin, pretty, sparkling personality, 43. Entertainment career. Soulful, intelligent and funny. Love country and beach hikes, the water, the arts, gardening, entertaining and dining out. Have a balanced and spiritual approach to life. Looking to stop dating and find one true, passionate connection. Please be intelligent, successful, fit - with a little heat, please. 7255 ☒☎

Class Act Seeks Class Act—Successful, easygoing professional guy, a young 55, seeks bright, caring, affectionate, youthful-looking female counterpart, 40-50, who enjoys movies, concerts, travel and romancing. Photo/note, please. 7193☒☎

What A Great Night!

Thanks to the 800 people who came to the Copacabana on Valentine's Day to celebrate romance and the wonderful possibilities that are there for everyone. It was an especially terrific night for the Strictly Personals staff. Sure, the weather forecast called for rain all day; it was a beautiful clear, but cold evening. People seemed quite happy that night. It was an especially good hair night. Oh...what could have been if the rain and humidity had prevailed. But that's not what made the evening so joyous for us. It was the wonderful story of Claire and Michael. It all started in 1998. Claire happens to be a friend of mine. She is a great catch. I won't reveal her age, but she has 3 grown children, so you can probably take a pretty good educated guess. I told her about our Valentine's party and insisted that she attend. I know how wonderful the possibilities are because my staff and I have been hosting these parties for many years. Claire balked. She wasn't so sure our party was right for her. After hearing every excuse in the book, I sold her on the party, but it took every sales technique that I knew to "close the deal." Sure enough, Claire arrived with a small support group and into the Copa she went. Two hours later I spotted her dancing with a very handsome man. His name was Michael. Let me cut right to our February 15th, 2001 Valentine's party at the Copa. Clarie and Michael showed up to celebrate their good fortune. Michael took Claire to the very spot that they met and put the most beautiful engagement ring on her finger. That's what makes my work so wonderful. It's all about the possibilities and hope. I have seen people meet, seen friendships develop and I have seen people just have a fun evening with friends. You never know what's going to happen at a Strictly Personals party. All our staff asks is that you open yourself to the possibilities. Watch for more parties in upcoming months.

And congratulations to Claire and Michael.

Nancy J. Fedder and Staff
Strictly Personals at New York Magazine

Slim, Youthful Mid-40s Male—Intellectual Property attorney, seeks petite female, 30s, attorney-to-be or attorney in civil practice, for sharing: partnering in love and law, love of movement in dance (e.g. Tango), rollerblading, skiing, etc, and interest in meditation and other spiritual pursuits. 7254 ☒

Ready To Take A Chance—Vivacious, attractive professional woman, 5'7", 54, bright smile, looking to meet smart, energetic, funny, educated man, 50-59, for sharing and caring. 7267 ☒ ☎

Attorney—60s, considered good-looking, trim, athletic, seeks an attractive, shapely, adventurous lady. Photo/phone. 7210☒

Pretty Woman, Teacher—White, sincere, loyal, sense of humor, seeks a good man for the long run, 60 plus. Photo. 7228☒☎

Fun In The City—With eclectic lady. I enjoy Le Cirque and the circus, genes and jeans, theater and NBA, psyches and Nikes. Also: educated, slim, upbeat, caring, pretty, independent, fit. If you're a 60ish, intelligent, financially secure man, let's make a dynamic duo. 7231☒☎

Add Some Spice To Your Life—Striking brunette, single white female, mid 30s, 5'4", seeks tall (5'10" plus), witty (British humor), single white male, 31-42, professional. Note and photo, please. 7167 ☒☎

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3 Spanish Wine Tasting 7:00 pm
4 Fencing Class 7:00 pm
5 Group Board Games 8:00 pm
6 Swing 8:30 p
8 Gospel Brunch 11:00 am Softball Game 2:00 pm Film & Discussion
9 Indoor Rock Climbing 7:00 pm
10 Philharmonic in the Park 6:30 pm Yoga Class 8:00 pm
11 Chinese Banquet 7:00 pm
12 Cooking Class 7:30 pm
13
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17 Drawing Class 7:00 pm
18 Laser Tag and Video Games 8:00 pm
19 Tarot Card Workshop 7:30 pm Poker Night 8:30 pm
20
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Welcome Spring—Bright, pretty, cultured, caring, youthful, (212) Jewish widow, seeks sincere, secure swain, 65 plus, for fun-filled future. 7256✉☎

I Already Appreciate—The wonderful things in this world, but they all seem just that much better when shared. If you are an intelligent, attractive, witty, fit, warm, sexy mensch, send a note and photo to your 45-year-old female counterpart. 7222 ✉

I Am Ready—I hope you're ready to meet a successful Jewish male, 38, 5'2", who loves golf, tennis, skiing, foreign films and weekends in the Berkshires. You should be smart, sexy, petite, athletic and under 40. Send photo/note or e-mail: Abnerl@aol.com 7239 ✉

Distinguished Dentist—Single white male, 44. I'm the happiest person I know. I'm easygoing, affectionate and intelligent, a nonsmoker who loves scuba diving, biking, Chinese food, the theater, movies and life in general. Seek a health-conscious, natural beauty with taste, style, class, integrity and a great sense of humor. Photo a must. Phone and note, please. 7230✉☎

Sensuous, Phobic Senior—Not fearful of work or play, honest, forthright, seeking warm, decent gentleman. 7223 ✉☎

Artistic, Affluent Man—Witty, centered, boyish good looks, 61, 5'9", divorced, loves the arts, travel, animals. Looking for great-looking, feminine, playful happy soul mate, 45-55. Photo and note. 7268 ✉ ☎

Wintering In South FL—Cultured society lady seeks comparable gentleman (50-70) to share the arts, charitable events, sports, etc. Note/photo a must. 7258 ✉

Free To Play—If you are free to play tennis, sail, ski, bike and travel with a mid-50s, 5'4", attractive widow, and enjoy the arts and music, please write/call. 7260✉☎

Catholic Physician—43 years old, with many good qualities: funny, upbeat, honest... Hoping to find a Catholic female for love and marriage. 7205 ✉☎

Vibrant Westchester Widow—Pretty, elegant blond, fit, shapely, loving, cultured, articulate, adventurous, 60s. Seeks romantic, upscale, fit, involved, youthful 65-plus man to share in life/interests, golf, outdoors, the arts. Humor a must. Family-oriented. Prefer (914), (203). Note/photo. 7250 ✉☎

Attractive, Caring—South American woman, 41, looks 30, with infrequent herpes, seeks understanding gentleman for relationship/friendship. Send note/recent photo to: POB 437, Glen Head, NY 11545

Multifaceted Female—Long-legged, beautiful blond who's fit, 5'4", 47 and divorced, seeks a handsome, intelligent, emotionally and financially secure, professional, white, nonsmoking male, 45-60. Good sense of humor, warm yet intense nature a plus. Note/photo/phone. 7236✉☎

Sensually Cerebral, Genuinely—Handsome, warmly irreverent Jewish physician, 41 - prefer Venice to Boca, theater - regularly, movies - Lawrence of Arabia/Annie Hall, basketball - no contract offers lately, the beach - Hamptons without the Hamptons. Seek to share life with a truly smart, pretty, witty, authentic woman, 28-38. Photo, please. 7202 ✉☎

Attractive Woman Professional—53, educated and nice, seeks a successful mensch, 50-65. 7232 ✉☎

Lovely Lady—50s, sweet, petite, cute, good person, seeks easygoing, kind-hearted gent, 50-70, for fun, laughter and romance. Note/photo. 7213 ✉☎

Tall, Attractive Professional Brunette—Warm, witty and sophisticated, Catholic, seeks active, successful Renaissance man, 53-63, who loves life and laughter, sees the glass as half full, and maybe especially loves tennis, golf, the ocean, theater, music and travel. Photo. 7264 ✉☎

Attractive, Sensual, Intelligent—Jewish lady, youthful 56, professional, seeks romantic, warmhearted gentleman to share friendship, love and laughter. 7252 ✉

Happy Skeptic?—True, but could admit need for lighthearted, literate woman, 40s, trim, nonsmoker, tallish, vocally interesting, to match with me: fit, 6'2", slim, don't-look-it 53, writer, no kids, with distinctive sensibility, for life of meaning, in or beyond NYC. 7234 ✉☎

Handsome Judge, Jewish—Athletic, artistic and cultured, seeks pretty, slim professional, 38-48, with similar qualities and interests, for serious relationship. 7226✉☎

Frenchman—35, lives Paris/NYC, handsome. Seeks man, 40-60, cultured, well-traveled, good sense of humor, for a mid-Atlantic relationship. Note and photo, please. 7240 ✉

Long Island Guy—Good-looking, successful businessman, 49, seeks very pretty, slim, tall, intelligent woman, 38-47, for good times and possible long-term relationship. Note/photo a must. 7197✉☎

Sophisticated Asian Gem—MD with a sweet heart; creative cook; artistic; Paris-born; loves life. Seeks worldly, high-energy, successful, kind man, 36-48, for life, kids. 7187 ✉☎

Loving, Supportive, Sincere Male—PhD, 64, seeks educated, artistic lady. Travel, arts, fun. Photo/note. 7238 ✉

Slim, Very Pretty—Professional lady, 52, pleasant, elegant style, lives full-textured life, enjoys theater, art, movies and sports. Seeks male counterpart. 7262 ✉☎

Curvaceous And Vivacious—Beautiful blond, slim, sexy, well-exercised Manhattanite...with a head for business, a zest for life, a heart of gold. If you, too, are a special successful someone, 45-60, who loves to laugh, dream and play, please take the time to say hello. A sexy mind a plus. Photo/phone. 7179 ✉☎

Japanese Lady—46, seeks white male. Music, theater. Photo and note. 7198 ✉☎

Gay, Sophisticated Renaissance Man—Seeking same with similar interests. Note and photo, please. 7265 ✉

Wall Street Guy—LI commuter, recently divorced, just turned 50, homeowner, good-looking guy, 6', 200 lbs, Ivy graduate, in search of very attractive woman, 30-40, who wants to start a family. I love theater, dining out, sports and occasional travel. Please, if your career is more important then a home life - this ad is not for you. Photo and phone a must. 7233✉

LA/Central Park South Model—Attorney/investor - stunning, glamorous, chic, slim, long blond hair, great legs, killer smile, dazzling wit. Loves arts, restaurants, travel, theater, film, cabarets, horses, Europe. Seeks tall, lean, handsome, clean-shaven, patrician, highly successful, generous, monogamous jet-set gentleman, 40-60. 7217 ✉ ☎

Stunning, Statuesque, Smart—28, 5'9", seeks maturely stable male to settle with someone special. Photo essential. 7196✉☎

***Sophisticated*, Slim, Serene Woman**—50, French-speaking, nontraditional values, passionate about music, art, great food and wine, Paris and the Loire Valley. Wants to share the adventures of life and joys of love with a highly educated, warm, substantial man of Christian background. Your thoughtful, revealing note appreciated. Please, no young children or tenacious former mates. Merci. 7244 ✉☎

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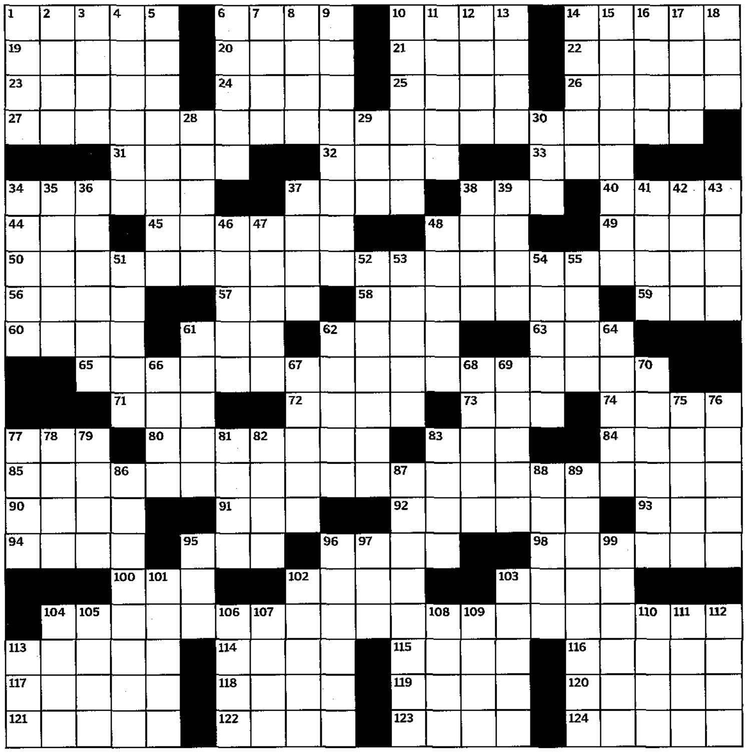

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23 Muslim faith
24 Hindu prince
25 Pub missile
26 Riled up
27 Start of a limerick
31 Inter —— (among other things)
32 Greek war god
33 Cleopatra's snake
34 Scram!
37 Self-images
38 Wallboard thickness
40 Rather's reportage
44 Sea eagle
45 Himalayan guide
48 Before "Vadis" in a film title
49 Way out
50 Limerick: II
56 Partner of muck
57 Middle of a game trio
58 Brigadier general's insignia
59 Kitten's call
60 Ooze
61 Airline to Ireland, with Lingus
62 Milwaukee products
63 Spider's "parlor"
65 Limerick: III
71 Disney dwarf
72 Catcher's need
73 Reel's go-with
74 Hornet's home
77 Forensic evidence, these days
80 Entry rug
83 "—— the ramparts . . ."
84 Mexican snack
85 Limerick: IV
90 "—— Love Her," Beatles tune
91 Equal score
92 Make beloved
93 Third numero
94 A Diamond
95 Jailbird
96 Scandinavian capital
98 Talked back
100 Somewhat: suffix
102 ——-a-brac
103 Katarina of the ice
104 End of the limerick
113 Song from "West Side Story"
114 Rank above viscount
115 Opposite of eve
116 Biathlon gun
117 Siberian, e.g.
118 Boys in the 'hood
119 Blue-pencil a manuscript
120 Grant —— (federal subsidy)
121 Author of "Steppenwolf"
122 Green Gables girl
123 Cub Scout units
124 Folklore meanies

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15 Explosion fragments
16 Kind of gas or drop
17 Have status
18 Unseal: poetic
28 Art print, for short
29 Gold, *to Pizarro*
30 Meld, as in canasta
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39 Senate majority leader since 1996
41 S.A.T., for one
42 Telegram
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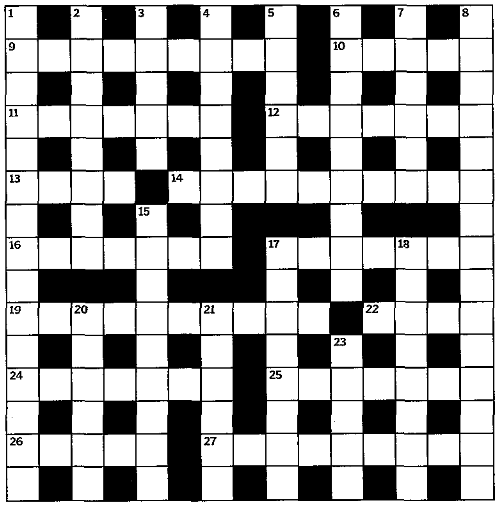
46 Kefauver who ran with Adlai, 1956
47 Supply new weaponry
48 Searcher's expedition
51 Lukewarm
52 "Gigi" novelist
53 —— a time (individually)
54 Sailed off course
55 Ship's personnel
61 Metal-foil brand
62 "—— should have a good memory": Quintilian
64 African language group
66 Rich vein of ore
67 Kid's marble
68 Forced into a difficult position
69 Singing legend Lena
70 Bakers' leavening agents
75 Create alarm
76 Trifled (with)
77 Actress Cannon
78 Fourth little piggy's share
79 BMW competitor
81 In the know about
82 Jockey's control
83 Cry of disbelief
86 Citizens' armies
87 Received cordially
88 P.L.O. leader, with 4-Down
89 Bach opus
95 Ernesto Guevara
96 Words of threat
97 Title for Lancelot
99 Kite attachment
101 Alan Ladd classic
102 "Childe Harold" poet
103 Desires
104 Relieve tension
105 Colored part of the eye
106 Country music's McEntire
107 Get wages for work
108 Took a cab
109 —— go bragh
110 Some distance away
111 Nastase of tennis
112 Cincinnati team
113 ——-jongg

The 'Guardian' Crossword Set by Rufus



ACROSS

9 Cradle song? Not really! (4,5)
10 Fruit crop. (5)
11 Force one may make light of. (7)
12 A game little insect. (7)
13 System for better transport. (4)
14 Set right an inaccurate alignment. (10)
16 Notice cut out and displayed. (7)
17 Crack mountaineers will be familiar with it. (7)
19 The first to be in action. (2,3,5)
22 Short of ammunition. (4)
24 The way bargees walk. (7)
25 About to be included in special offer on the house. (3,4)
26 Key edict of Parliament, one raising awkward points. (5)
27 Chaps entering into a welcome correspondence. (9)

DOWN

1 Secret trial of service one pays for. (7,8)
2 Casting is one of his jobs in the studio. (8)
3 Black mark may be examined in the lab. (5)
4 Tees should be made with sand—agreed? (8)
5 Two bills I stuck on a tree. (6)
6 A fount of small type. (9)
7 It may go down well, but one dies to kick it. (6)
8 Order to be dispatched. (8,2,5)
15 *Stimulant for a N. Ireland settlement.* (9)
17 Fir cones come from them. (8)
18 Put into liquidation? (8)
20 What stimulated a half back to be a striker? (6)
21 Try again. (2-4)
23 A tall one may be difficult to carry out. (5)

Solutions to last week's puzzles appear on page 78.

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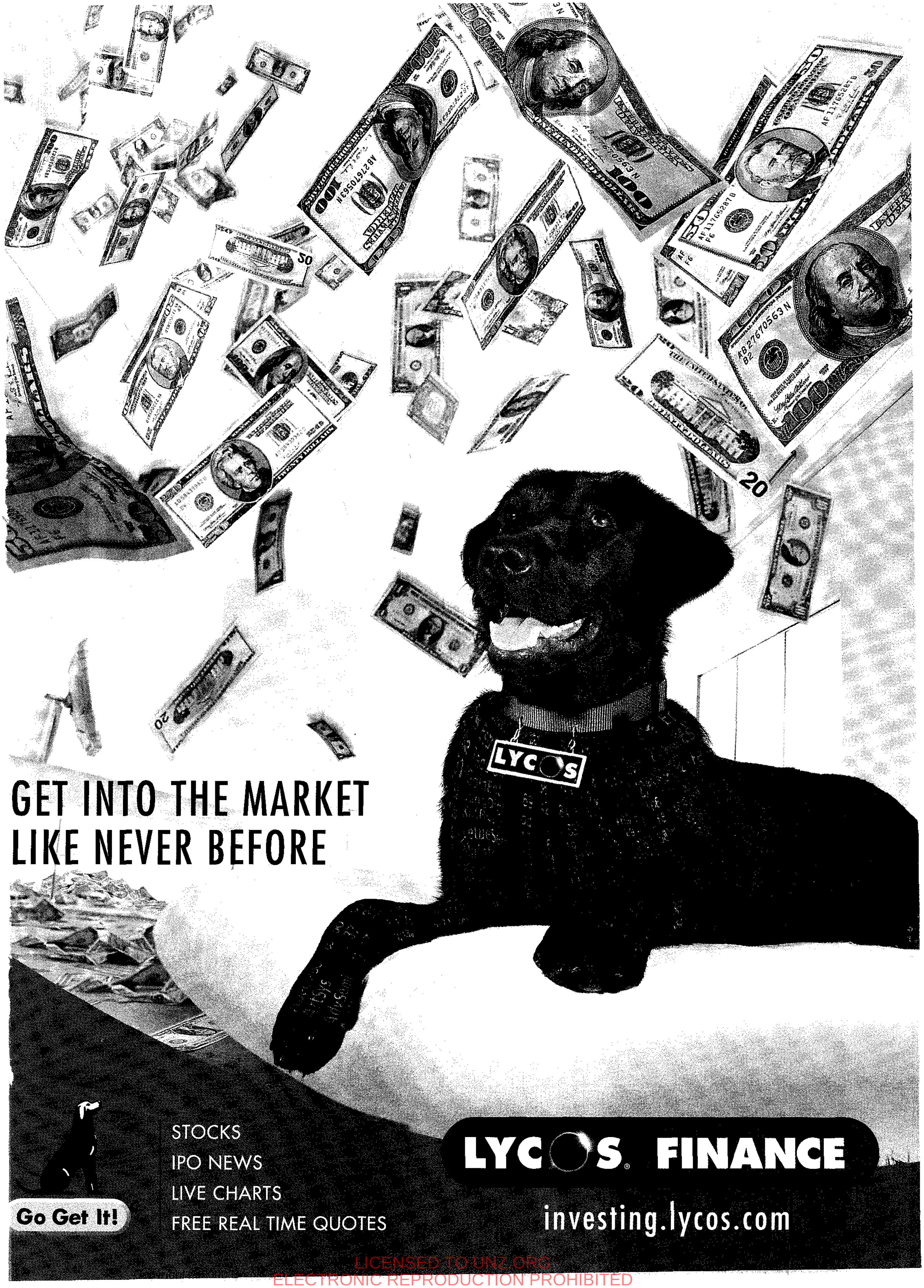

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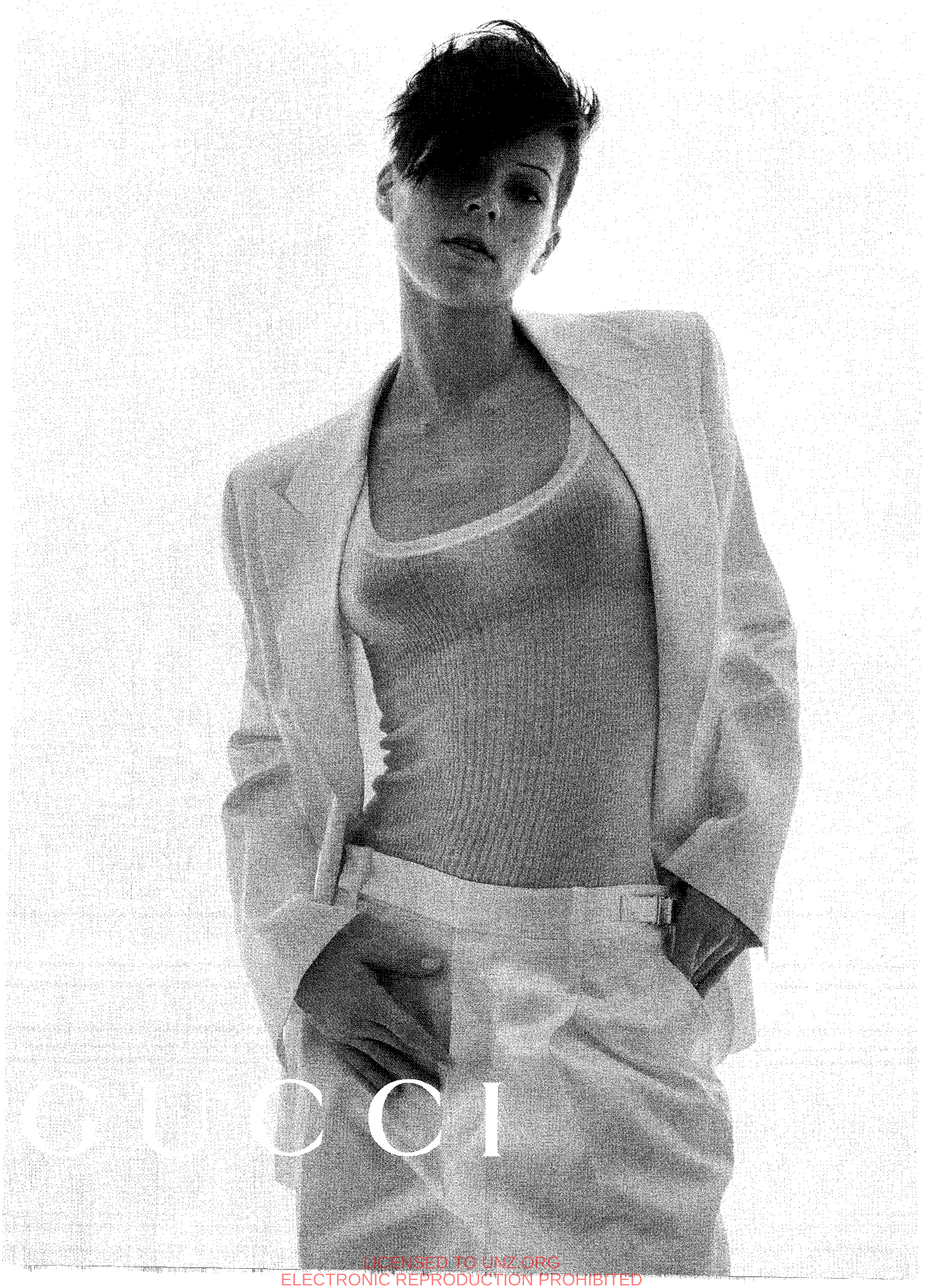

GUCCI